

The Creative Process

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Introduction

How do we define theatre? Why and how do we create theatre?

Theatre creates an environment to explore, ask questions, dream, make the impossible plausible and can be enchanting to watch. Through designing costumes for the theatre, I create to enlighten myself and people around the world. Clothing defines culture and every culture has their own identity. I want to help people tell their story through costume. This intricate and mesmerizing experience helps rejuvenate my ethos and inspires the audience to think in a different way. Theatre, a systemic foundation that helps spark the artist's imagination, enables artists to inspire audiences in celebrating life, culture, community and the environment that surrounds them. I design for the theatre because it allows me to create the character of a particular time and place. I promote cultural awareness through clothing. When I create costumes through lines, shapes, textures and colors, I create harmony and balance that supports the actor's dramatic action to achieve the objective of a character in the play and incorporate the vision of the director and the playwright. Theatre presents a reflection of life. As an artist, I use colors, lines, shapes, and textures as a reflection of the world around me.

I decided to pursue an MFA in Costume Design and Technology at the University of Virginia because I wanted to learn more about how costume design helps actors tell stories set in different cultures through clothing. In pursuit of my degree, I completed course work in costume design, costume technology, and drawing. I designed costumes for three productions, *Nine Parts of Desire*, *Our Town*,

and *Mr. Burns, A Post-Electric Play*. I further elevate my skills as an artist, costume designer, collaborator and translator of the human condition by working with these shows.

Creativity serves as a foundation that challenges problem-solving through designing to find the solution. As stated by Betty Edwards in her book *Drawing on the Artist Within*, there is no perfect answer to creativity. “Creativity has been studied, analyzed, dissected, documented and researchers discuss the concept of creativity as if it were a tangible thing” (1986, p. 2). The work over these three years has shaped me to ask the right questions when designing for plays. The search for answers gives me information that enables the research and the creation of costumes appropriate for the characters of the play and production. When designing, I create costumes that express my emotional and intellectual response to the play and production with the intention to receive a parallel response from the audience.

The first year in my program I learned basic elements of how to harness my creativity. By my second year, I considered myself to be an artist and a designer because I understood what the costume artist must do to successfully execute a costume design for a production. The skills I developed enable me to be more aware of my creativity. In studying and understanding the psychology of clothing, I learn how to research and apply my knowledge in understanding the different types of clothing for any culture. By my third year, I feel confident in being able to collaborate successfully with other theater artists. I can express my design concept

to the creative team, communicate well with the costume shop in preparing the production and work in tandem with the actor in creating this character.

Chapter 1: Tools of the Creative Process

This chapter outlines the five stages of the creative process by using the Getzels model and the Hodge analysis to find a solution for a costume design and technology in production. Using *A Streetcar Named Desire* by Tennessee Williams will enable me to examine the five stages of creativity. Every time I create, I move through creative stages to accomplish my goal. The Getzels model includes five stages of the creative process - *first insight*, *saturation*, *incubation*, *Ah-ha* or *illumination*, and *verification*. The *first insight* identifies an idea to be explored. *Saturation*, the second stage, gives an in-depth search for a solution. *Incubation* consists of an ongoing consideration of the solution; the *Ah-ha* moment reflects the discovering that “this” might be the answer and the *verification* articulates a “yes or no” answer which pushes forward to implement the solution or reconsider through the second or third process models to find the best option.

The friction between *first insight*, *saturation*, and *incubation* goes back and forth because in *saturation* I gather the information and in *incubation*, I experiment with the ideas collected based on my research. When I am sketching, I continue to study and experiment with the choice I made for design. I constantly look for the best clothes that demonstrate the character’s physical, psychological and emotional connection to the environment of the play. Also, using the Getzels model, I discover that working on a play resembles the act of creating an image. In my Figure drawing class I started out using charcoal, pencil, and eraser to create a composition of a Figure in space. In my second semester, I used a palette knife to paint a live model

using acrylic paints. The constant layering of paint allows me to take away any mistakes. The following semester, I became comfortable in mixing color to create a complete composition of space, using lines to create textures, shadows, and colors using any paper size that feels comfortable (Fig. 1.1-2).

Last year, the class hosted a guest artist, Damien Shen from Australia, who draws portraits using pan pastel and eraser. He uses the concept of laying in the Figure on the paper, using pan pastel to insert shadows first then uses paper towel to wipe it down to blend the shadows on the image. Watching this process reminded me of the Getzels model when I first seek out a solution to a problem. Sometimes I take a step back if I did not get the answer I wanted. I reassess my findings. Drawing a Figure with a pan pastel and wiping it down will eventually give me the shadows that capture the image. Then I use the eraser to articulate the lines and shadows of the image (Fig 1.3). As a designer, I must articulate my overall intention every step of the way, in order to achieve the worldview of the playwright and the director and exhibit the characters in three-dimensional ways that the audience will understand.

My design process begins with reading the play. On first reading, I read out of curiosity. I want to enjoy the play as the audience might on opening night. In the Getzels Model, I perceive this process as the first insight. The *first insight* allows me to feel how the text impacts me, personally. Sometimes, I make an instant connection to character, themes or the motifs of the play. Other times, the *first insight* takes me a while before I grasp the meaning of the play. In my second reading of the play, I find quotations that inspire me and focus on the ideas of the

playwright. Third reading delves into character details and the text by doing a thorough analysis to understand the play better.

In my first term, we learned to use the Hodge analysis by Francis Hodge. Hodge, a director and professor, created a method by which designers, directors, and actors can study and breakdown plays to understand the text clearly. The Hodge analysis also helps during meetings as designers and directors may be able to communicate their ideas and inspirations better. The Hodge analysis became a way for me to study and comprehend the play since the analysis incorporates a process applicable to almost all dramatic ideas of writers from Aristotle to Stanislavski. The seven crucial elements supporting the analysis of the play include given circumstance, dialogue, dramatic action, character, idea, tempo, and mood (Fig 1.4A-B).

The given circumstances consist of studying everything that stands before the action of the play begins. This includes environmental facts, previous actions of each character, and their polar attitudes toward the special world. The environmental facts identify the geographic location of the play, the time of the year and the season. The geographic location aids me in determining the type of costume the character will wear. In cold climates, the characters will wear sweaters and coats. In warm climates, the characters will wear lightweight clothing. The previous action of the character happens before the play begins and any action the audience does not witness. A character's polar attitude examines their attitude towards the special world of the play at the beginning and at the end of the play.

For example, I use the analysis to support me in understanding the play, *A Streetcar Named Desire* by Tennessee Williams in the preparation of an unrealized design project. Analyzing the given circumstances, I conclude that the play takes place the late in 1940s in New Orleans, a diverse city that has people from various backgrounds. When analyzing a play, I learn through studying the stage directions carefully along with dialogue, which tells me a lot about the scene in the play or the overall play. The warm weather, almost turquoise sky surrounds the dim white building. Through the stage directions, I learn that the street outside carries the streetcar named Desire between the L&N tracks and the river to the end of the line at Elysian Fields. Through the dialogue, I discover the given circumstance in the conversations characters have with each other. I also learned through stage directions that the distressed look of the exterior of the house portrays to me a low-income neighborhood. The beginning of the play takes place in the evening early in May. Using this knowledge, I note how the environment assists me when I start researching the world of the play.

Through the previous action, I learn about the sisters, Blanche and Stella. We find out that Stella ran away from home and never went back. Blanche spent all the family money and lost the plantation as she buried her family members. Stanley fought in WWII alongside Mitch. Embedded in the dialogue, characters exchange conversations revealing more about each other. Regarding polar attitudes toward the world of the play, Blanche fears she will die alone, and for that reason, she attempts to attract any man who walks into her life. Already my *first insight* of the play has lead me in deciphering the characters in the play.

The second point of the analysis studies the dialogue. This helps me understand how the character thinks. However, more importantly, the dialogue helps analyze the character's speech fluctuation in sentences and paragraphs. The study of speech helps a designer to further explore the people in the play because the way that the character delivers their speeches will assist in determining the education of the character. Also, the images that each word creates when spoken by a character can help me understand more about the emotional and psychological state of the character. For example, Stella's phrases and sentences sound simple and straightforward through her limited word choice implying a hesitation when she speaks. Blanche, on the other hand, speaks in eloquent, soft tones full of poetic imagery.

Dramatic action, the third step of the analysis, identifies each character's intentions and tactics used to achieve what they want. The summary includes which character drives the action of the play, how power structures move the action forward and the changes in polar attitudes. As a designer, knowing the character that drives the action proves critical in deciding the clothes that support each character's evolution and interaction with others. In *Streetcar*, an ambitious Stanley quizzes Blanche to discover her past. Finally, he pushes her to face reality and surrender to her psychological instability.

Character, the fourth step, contains six characteristics- desire, strength and will, moral stance, decorum, adjectives and nervousity. Of all the aspects of analysis, this section impacts the costume designer the most. Desire captures what the

character wants, that intangible desire they would die for. Strength and will describe how much personal power the character can muster to achieve their desire. Moral stance inspects the length to which the character would go to attain their desire. Sometimes a character may break the rules of the society to accomplish that desire, such as Stanley proving his “control” by raping Blanche. Decorum translates to the physical manifestation of this inner truth of the character. My imagination turns my internal responses to external character choices. Summary adjectives collect many ways to describe each character. Nervosity or character-mood-intensity describes each character’s adrenaline throughout the play using heartbeat, perspiration, stomach, muscle and breathing. Studying the nervosity represents the character-mood-intensity in two states, a neutral state or a fight or flight reaction. In psychological terms, this part helps me further understand the character; how will they take it and what condition they would be in. My understanding and study of the character better supports every aspect of my creation from abstract drawings to the final color sketch. Also, creating abstract images inspires the color palette for the character. Abstract art becomes a great asset in developing the coloration of the particular world of the stage picture.

An analysis of the idea the playwright wants the audience to understand helps me recognize the playwright’s intentions and what he or she wants to say to the world through this play. For instance, why did the writer choose the title and how does the title help further my understanding of the script? Sometimes the title of the play becomes a metaphor for the whole play. For example, in *Streetcar* desires burn through the city of New Orleans and each character. Blanche desires to be

accepted, Stella desires to be loved, and Stanley desires to be in control. The house they all live in signifies a streetcar because the play moves from one extreme to the other.

In this section of the analysis, I write down any philosophical statement from the playwright that may inspire me on researching the play. The philosophical statement comes from the conversation between characters. For example, a philosophical statement in *Streetcar*, "Don't you just love these long rainy afternoons in New Orleans when an hour isn't just an hour but a little piece of eternity dropped into your hands-- and who knows what to do with it?" (Blanche, Act 1, scene 5). The reports enable me to discover references that will inspire me about the location of the play. Also, studying the title of play, the idea section helps to examine the ultimate message of the play. This remains constant throughout different cultures, no matter the language barrier. For example, in *Streetcar*, "The past always catches up with you," becomes the message I take from the play. Many people may agree that the past does catch up with people. Always focus on the future, for trying to cover up the past might be unwise.

The sixth section of the analysis summarizes the tempo. Tempo aids in studying how the play progresses throughout. In *Streetcar*, the fastest, climatic moment in the play happens when Stanley rapes Blanche. He realizes that Blanche poses a threat to his control of his wife, his friends, and his world. He cannot stand her anymore, and he takes advantages of her vulnerability and asserts his ultimate

control. At this point in the play, jazz plays loud, long and fast giving me the shudders thinking of what will come after this moment.

The Hodge analysis concludes with the mood of the play. I survey my response checking my five senses - taste, touch, smell, sight, and sound. The play tastes sour, feels lumpy when touched, looks foggy, smells like pee, and sounds silent for my response connecting back to a specific moment in the play. The play tastes sour because right from the moment Blanche comes to live with Stella and Stanley, he despises Blanche for her all she represents of class and elegance. The relationship feels lumpy because Stella ran away from her childhood home, leaving Blanche to take care of their sick mother. Blanche also seems jealous toward Stella since she married and Blanche became a teacher to care for their ailing mother and their family home. The sight seems foggy since the play keeps the audience in suspense searching to see clearly how the relationships will resolve as Blanche willingly surrenders to a mental institute. The smell of pee comes from the place Stanley and Stella live, the poorest part of New Orleans. The sound of silence pervades because the characters do not listen to each other. Each one focuses on his or her agenda. The entire play feels like a war where neither side backs down. While the opening presents the playful, loving Stanley and Stella, Blanche enters fearfully, trapped in the midst of all that surrounds her. This mood pervades every scene like spreading cancer. By the end, the atmosphere becomes still, so still that nobody dares to move.

My analysis complete, I begin the *saturation* stage of my creative process, the research into the special world and its character. I apply the intellectual understanding of the play to the search for images, which translate to the special world. I start by researching the world of the play in the dramatic action, mood and tempo (Fig 1.5). Next, I capture images for the character's clothes based on character desire, decorum and summary adjectives that I use to describe the character (Fig 1.6-8). My special world images for *Streetcar* reflect the physical, emotional and psychological including the French quarter's buildings in New Orleans in the 1940s, people playing jazz music and famous painters of that jazz age. Creating the world board based on my responses produces accurate pictures that represent my emotional response to the play and most often determines my color theme for the entire production. World images may also have some influence on fabric and colors that will work to unify the play. After I am satisfied with images for the world board, I begin on researching the characters.

Each board contains images for a particular character, with combinations of clothing research and the emotional response that I feel toward that character. Blanche's research board, for example, contains images of clothing from the 1930s and early 1940s. The reason she will wear 1930s clothing for a play set in late 1940 grows from an inability to accumulate enough finances to buy new clothes. Also, these images express her fragility, flaws, and vulnerability at this moment in her life. Most of my research comes from looking at costume books, period magazines, my personal collection of books and searching academic journals. The two books *1930s Fashion: The Definitive Sourcebook* by Charlotte Fiell and *Fashion: The Definitive*

History of Costume and Style by A. Gernsheim proves most helpful. In using these two books, I learned the different silhouettes of the 1930s versus the 1940s and the different type of dresses for every occasion of the day.

With my finished research boards, I begin sketching characters. I draw each character in the thumbnail size of a four to five-inch Figure. Working this small enables me to capture the idea and the silhouette of the garment quickly. Referring to my research, I draw as many thumbnails as I can to capture the character at numerous moments of the play. Later I decide which drawings accurately depict the character through a combination of *saturation* and *incubation* as I continue to discover new ways to express the character in the designs. In the Getzels model, the *incubation* time frame can be short or long because I am creating and testing my ideas to see if they will work. The creating part involves me drawing, and the testing part involves me presenting the drawings to see if the director and the rest of the design team agree with my vision for the costumes. My Ah-ha moment from the Getzels model typically comes when I recognize that I capture the clothing that accurately portrays the ethos of the character in the moment of the play. Once I come to a decision and finally Figure out the best costume for the character, I share with the director, the professor and my peers for feedback and *verification* before I transfer the thumbnails to watercolor paper.

Multiple thumbnails grow out of my drawing session for *Streetcar*, as I would capture the physical and emotional state accurately. Doing small drawings turns out to be problematic the actual detail included for the larger drawings too often

obscures my choice. I make the images bigger, about an eleven-inch Figure, which allows me the opportunity to add many details from my research. In taking a drawing class, I have seen an improvement in my drawing skill. Being able to capture the detail proves crucial. I strive to capture the character sketch as a road map to show the director what the characters clothing will look like on stage and for the technologist and the execution in the shop.

Being able to capture the details in my head, or the research, and transfer them to the costume on stage challenges every designer. The rest of the design team needs to be able to decipher the image and envision the character on stage in the environment of the stage designs. For that reason, in Figure Drawing, I draw real life Figures every week, which enables me to focus more on the characteristics of the shape of the human body. I must focus on the form of the object and draw what I see instead of drawing what I think I see. Seeing with accuracy continues to challenge me.

In my first term of graduate design, I took on the challenge of truly seeing by re-creating a color sketch for *The Merry Widow* for the Washington Opera by Zack Brown as published in *Costume Design: Techniques of Modern Masters* by Lynn Pecktal (Fig. 1.9). With this project, I carefully study silhouette, period style, and the folds in the fabric to understand how her body posture under the costume creates the drape of the garment. I try to picture the stance in my head with little luck. Eventually, I step into the role of the actor by facing the mirror and mimicking her body position. I finally see body angle, the placement of the feet, the separation of

legs and the angle of the spine, which brings the arms to full gesture. I see and also feel the essence of the body within the garment. With this discovery, I draw that body multiple times exploring what I see until it looks back at me from the page. (Fig 1.10). Satisfied with the body, I add the layers of clothes until the exactness captures my first copy work. Next, I analyze the painting techniques that Mr. Brown uses to create the soft color tones. I move forward to the painting of the costume to discover if I could, indeed, see Mr. Brown's techniques and translate them to my interpretation of his design (Fig 1.11).

Meanwhile, in Figure Drawing class, the professor encourages me to add variation in line weight, direction, and value, while considering the composition of the whole. By doing so, drawing pushes me to analyze and reflect on the Figure silhouettes within the space on the drawing pad. I recognize this process as a parallel to the Hodge analysis, which pushed me to examine the script. When drawing an image, I now consider the picture as a process and do not take any marks that I make to heart until I have established depth and variations in the Figure. The constant "wiping down" of previous drawings, a technique I use in drawing to emphasize the process throughout, adds value and composition to work and determines the accuracy of the Figure in space.

As I develop the character designs, I discover that for me most characters require three thumbnails for a scene they appear in unless they wear the same as in the previous scene. I want to support the truth of the character's emotion in the clothes while depicting the reality of the world of this character. I want the clothes

to embody the emotional, psychological and physical environment in which the characters live to guide the audience to understand and empathize with them. When I finally decide which thumbnails work for the production, I transfer them to watercolor paper ready for painting. The next step of the creative process involves finding colors, making paint color swatches and selecting fabric swatches. I determine the color for each character based on the character analysis and research. The fabric swatches for Stella, for example, contain floral cotton patterns because the research shows that in the 1940s floral prints capture the look of the middle and lower class housewives. These also match Stella's positive energy. The upper-class women tended to wear clothing made of solid color rayon fabrics, which require greater care to prevent stains. When wearing print clothing, they can withstand rips and tears, as well as, the washing and ironing maintenance of the clothes. Should stains appear, the pattern often disguises them. Blanche's clothing appears fragile, requiring great care. Her textiles depict the lavish life she thinks she has and hopes to find.

After finding the fabric swatches, I begin to paint, bringing all the preparation to the final creation of the character, my *Ah-ha* moment. Through analyzing, researching and studying each character, I feel I know the characters and their desires. By carefully using watercolor and watercolor pencil, I begin to bring each character to life. First, I make the background. Then I add color to each character's clothes. The color inspiration for the background usually comes from pictures in the world board. The color palette I use will aid me in telling the story of the play through clothes (Fig 1. 12-13).

For unrealized productions, approval comes once the professor thinks that I accurately express the characters in their clothing. This process represents a milestone that I accomplish with the play. Thus, I continue to think of the many ways one interprets the play and how I can improve and translate everything I learn from this project to the next project.

For realized production, nothing proves certain until the fitting of the clothing on the actor. Even then, changes still occur during dress parade and dress rehearsal as a depiction of the characters in the world they inhabit. Positive *verification* allows me to move forward while negative response will send me back through another creative process in search of the final confirmation. Once the production opens, I stop making changes to the costume and listen to the audience's "feedback" through conversations in the lobby about their experience of the performance. Lessons learned from each production move me forward into my next project, improving the quality of my process and product.

In every stage of my process, I receive ongoing feedback from the director, the design team, and the costume shop. The team's *verification* helps me move the designs into the shop for the next stage of the process. I present the color sketches to the actors during the first day of rehearsals in order for them to envision their character when in rehearsal. In the shop, I begin in earnest to expand the color sketches to the actual garment on actors playing the characters before an audience in a public performance, archiving the final *verification*. In the case of a realized project, confirmation comes when I hear an audiences opinion about the play.

In this chapter, I have come to discover that designing clothing for plays takes much effort because I need to thoroughly understand the intentions of the playwright, the characters and the world of the play before I start to sketch. Using the Getzels model of the creative process allows me to thoroughly analysis *Streetcar*, starting with the *first insight*. Here I read to enjoy the world the character inhabits and then analyze the play using Hodge analysis. The Hodge gives me an in-depth understanding of the play script and the characters. With the analysis, I am able to move to my next step, *saturation*, which allows me to gather the necessary research inspired by the play. My research contains inspirations for the entire play, the characters and their clothing based on the physical, emotional and psychological world of the play. With the research I gather, I begin to experiment by doing various sketches which leads to my *incubation*. Here I flesh out ideas that capture the world of the play through clothing. In this process, I come to my *Ah-ha* moments as I discover the sketch, color, and fabrics that will aid me in presenting the play and the characters. This leads me to the *verification* when I show the professor and my colleagues my perception of the play based my analysis and research.

Chapter 2: The Creativity Process for Designing Costumes

Course assignments of unrealized productions serve as learning tools, teaching the design process and potential solutions. I can only speculate on how *Streetcar* characters might look in the clothes I draw and paint as they will not move into the realization process. Sharing the creative process for *Streetcar* serves as a detailed approach that begins every design unrealized and realized. This chapter will examine my creative process for designing three quite different realized stage productions. During my three years of graduate school, I designed and executed the costume design for three plays, *Nine Parts of Desire* by Heather Raffo, *Our Town* by Thornton Wilder and *Mr. Burns, A Post-Electric Play* by Anne Washburn. I will work through each step of designing costumes in collaboration with the director and the design team while reflecting on the similarities and differences of each production. In doing so, I will refer to the two supporting structures set down in the previous chapter by referring to my application of the Getzels model and the Hodge analysis. This will allow me to reflect and revisit previous stages to ensure that I articulate the production team's vision of the play, capture the world of the play and provide the audience with an understanding of the characters' emotional, psychological and physical environment through the design and execution of their clothing.

Nine Parts of Desire by Heather Raffo

This play examines the hopes, lives, dreams and fears of nine Iraqi women and an Iraqi-American woman in the years between the first and second Gulf Wars. Designing this production gives me the opportunity to study the similarity and differences between Western and Non-Western clothing. Raffo uses a series of interviews that she conducted in Iraq to capture the meaning of being a woman surrounded by the violence of war, from an overtly sexual painter to a woman watching her country being torn apart daily via American television. It thrills me to work on this play because being Nigerian, these explorations of how clothing reflects the cultures and ethnicities of our world drives me forward. In fact, the possibility of doing such work, convinced me to pursue graduate study. In my *first insight*, while reading the play, I discover themes and motifs that inspire my research. The play, set in contemporary America and traditional Iraqi culture, provide rich opportunities to explore the differences in each character's personality and the challenge of communicating these to the audience through their clothes.

From my many readings, I discover that the nine women in the play include: The American, Huda, Amal, Umm Ghada, Layal, Mullaya, Nana, The Girl, and The Doctor. Half Iraqi and half American, The American lives in New York City. In the play, she stays in her apartment observing news of the bombings in Iraq. In her distress, she tries to call her Uncle in Iraq, yet with an unclear line, the connection always fails. Huda grew up in Iraq but now lives in London. She fought in both wars, and now she Fights for the rights of Iraqi women in London. Living in London

allows her to inspire a younger generation of Iraqi women to take a stand for women's rights and equality. The Doctor, educated in London, came back to Iraq to help people injured during the war. Amal, married several times because people considered her overweight, now lives by herself. Her culture looks down upon her and all women who live by themselves with no a male in the house.

Umm Ghada lost her daughter during a bombing raid at the shelter. The America soldiers dropped the bomb saying they thought the housing sheltered terrorists, but the housing held only displaced survivors. Layal considers herself an artist. People of her society look down on her because she paints images of her naked body and displays them in a public gallery. Layal thinks painting her body gives voice to the Iraqi women who have no opportunity to reveal any skin in public. An old lady, Mullaya, collects dead people's shoes and washes them in the river. These shoes symbolize the many lost lives of the war. Nana, a true survivor who lived through both Gulf Wars, steals people's items and resells them in the market. She considers herself traditional because she still believes in the cultural separation of men and women. Lastly, The Girl, a young Iraqi whose father Saddam Hussien killed, wants desperately to go to school. Her mother believes only men should go to school and girls should not, so The Girl remains at home. After reading the script, I realize that I know these characters well, especially The Girl. Many girls around the world often seek an education to better themselves, but due to their gender, women and girls continue to be thought inferior and undeserving of equality with men.

Finally prepared to begin design meetings, I join the director and the designers to share our initial thoughts about the play. The director asks, “What inspires us when we read the play?” To me, the play gives these women voice to express their desires and struggles within their world. We all agreed that the strength of the play lies in its strong praise of female independence and equality. As a designer, my job centers on making sure the clothing of each character reflects this message that the playwright conveys in the play.

During that first meeting, the director invites us to meditate for about five minutes to deeply consider the script and our opinions and feelings when reading the play. Meditating in our first session surprised me because I have never worked with a director who starts this way. Meditating made me think about the real women in the play, the details of their life stories and how the play capture today’s world at war. Next, we listen to the Muslim call to prayer. With the soothing sound, I feel empowered thinking about the women with their strong beliefs in their religion. Even though they go through difficult situations in life, they still hope and believe in a better day to come. Next, we listen to a barrage of bombs hitting Iraq in overpowering succession. The noise of the bombs made me sad thinking of the many who lost their lives during the second Gulf war, in fact, every war. The soothing and peaceful music of the call to prayer contrasts with the chaotic sound of the bombing that fell on Iraq after the overthrow of Saddam Hussein. Later, I reflect on the power of meditating before we hear the Muslim call to prayer and sound of dropping bombs. The director prepared our minds and spirits so that when listening to the song or the bombs as we reflect on the script, our thoughts stand ready to

take on any emotional conflict that might result from the experience. I understand clearly how the music and the bombing might influence the choice of our designs for this play.

After we listen to the sounds, the director concludes the meeting without telling us what she wishes to accomplish with this production. I send an email to her to request a meeting. Later that week, I meet to talk about what she feels regarding the play and why she selected this play to direct. She shares her desire to use the dialogue of the script to show the audience the lives of Iraqi women. This confirmed my idea to clothe the characters in traditional Iraqi garments. The clarity of the director's vision and my experience of listening to the two contradicting sounds propels me to move forward in my design process by researching the dress of the Iraqi people.

Prepared for *saturation*, the second stage of creativity I described in the first chapter, I embark upon the research into the clothes that will enable the characters in telling their story. This phase of my creativity provides clarity. Through intense research of the emotional and physical world of the play, I can create an accurate depiction of the clothing. From the research, I learn that the abaya and thobe showcase the traditional dress of people across the Middle East. Women wear the abaya while men wear thobe. Women wear traditional black abayas when in public and when participating in daily prayer or religious ceremonies though white abayas may occasionally be worn for prayer. The men wear the thobe as daily wear when in public and for religion events. Since the director wants to capture the poetry of the

script, we decide that traditional clothing should be worn to reflect the traditional beliefs of the women's role in their society.

I worried that the use of these traditional clothes with such strong religious connotations might appear disrespectful when used in a public theatre event. How might I accurately depict the traditional clothing of the culture without being offensive to the culture? I research contemporary art by women and art that represent Iraqi women to see how accuracy has been treated in a parallel public art form. My *Ah-ha* moment happens when I come across many paintings that show what Muslim women wear in the comfort and privacy of their homes. One particular painting by Iraqi artist, Sadiq Toma, stood out to me. Here Toma shows women dressed in the hijab with westernized abayas (Fig 2.1). I became fixed on the painting because of the male Iraqi painter. A man could paint a picture of what women should wear or could wear in the privacy of their homes and display it publicly, yet a woman, such as Layal cannot paint her own body and display that painting publicly. I also found another image of a woman that gave me deeper understanding of the culture and environment of these characters. In "Rebellious Silence," part of a photography series on *Women of Allah* by the female artist, Shirin Neshat (Fig 2.2), a woman wears traditional Muslim attire with a rifle pointing vertically next to her face with the barrel aside her nose. She looks straight at the camera. Seeing this image as a reflection of the text of the play made me feel the same defiance and strength depicted in the image. Many women in the play speak of their courage to step out of what their culture assumes of them. They try to educate the younger generation that imposing rules on women and silencing them with

threats and acts of violence will not be tolerated anymore. In the Signs Journal, Neshat states, “these pictures became iconic portraits of willful, armed Muslim women. Yet every image, every woman’s submissive gaze, suggests a far more complex and paradoxical reality behind the surface,” in her artistic statement for the collection (1). Neshat inscribes writings of women poets who speak of martyrdom and violent treatment of women during the revolution on the photograph. Part of my research entails finding photos that speak to these themes of the play. I analysis the picture and consider how the image will aid me in developing the costume designs for the production. This image resonates with me because her picture works in conjunction with what the playwright of *Nine Parts of Desire* wishes to convey. With this inspiration, I begin to research the different types of clothing in Iraq.

In addition to my world research, I discover more details about the clothes. Various types of abayas could be worn for prayers or in everyday life. With this knowledge, I could dress the nine women in different kinds of abayas to indicate each character’s viewpoint and The Uncle in the traditional thobe and keffiyeh (headdress) (Fig 2.3). The characters of Huda and The American could wear Western clothing because they live outside the country. Mullaya and Nana would wear traditional prayer abayas because of their older age. They lived through both Gulf Wars. Distressing their clothing would illustrates the effect of life outdoors without housing. In creating these clothes, I can help the audience understand the cultural aspects of this play and the physical, as well as, emotional dimensions of the lives of the characters. I accomplish my intention by doing so; the audience will have

the basic knowledge about the living conditions of women in Iraq in support of their shared journey.

At the next design meeting, I present research on the world of the play discussed at the first session based on my emotional response. Search for the images takes a long time because the pictures must be an accurate depiction of the Iraqi people. The clothing must portray the cultural, emotional and physical environment of the characters. The director wants the women to wear a variety of necklines to express their individuality. Together we select specific images we agree upon, as I make sure to gather the images that will enable me to create accurate thumbnail drawings of the Iraqi culture for the next meeting. In examining the clothing, I discover an online source for abayas. I could select garments from a wide variety of styles ensuring the accuracy of the cut and decoration. This source brought me a greater awareness of the Middle Eastern culture through accurate images of contemporary Iraqi women displaying the clothing for purchase. I begin to sketch.

In moving the online images to character sketches, I want to capture the details on the clothing with accuracy. I printed out the pictures to include with my research but did not separate them by character as yet. I need to understand the character differences better. I decide that the best way to understand the characters better would be to watch actors bring the characters to life at the auditions. At the callbacks, I listen and watch the actors, studying their characters through body posture. This enables me to accurately depict the body stance that reflects the physicality of the specific characters whose lines they speak (Fig 2.4A-B).

The first week of rehearsal, I present the clothing designs to the actors explaining to them that since the play tells the story of nine Iraqi women, the director wants to focus on the poetry of the play. My job consists of designing clothing that supports the story of these Iraqi women. Actors wearing the traditional Iraqi clothing of the people living in Iraq gives a realistic image of the physical and emotional state of the characters to the audience. Also, the clothing helps the audience understand their cultural and psychological background. Despite the sadness in *Nine Parts*, some hints of freedom, protection, calm and hope thread throughout. I want to depict these contradictions in the clothes by choosing black as the overall color and traditional white for The Uncle. While black represents death, suffering, and uncertainty in Western cultures, in Iraq, it brings positive emotions; it is a good thing. Though primarily black, the public abayas sometimes come in other dark shades or tones. Usually, decorations of vividly colored embroidery adorn the neckline and the sleeves of the black abayas. I use lighter color tones to represent calmness, protection, and freedom – the quality of life that the characters long for but which remains elusive.

After presenting color sketches to the actors, I begin to purchase clothing, which I can do online instead of building or renting the clothes. I discover that buying the traditional Iraqi clothes online works the same way as the Western culture. The online stores contain a universal measurement of their country that will enable people to buy clothes close to their size. I begin to place orders for the abayas, thobe and hijabs not realizing that it would be shipped from India, Egypt, and China. This global purchase caught me off guard. Distance and national holidays

delayed deliveries. If I had thought of this possibility, I could have pushed for making design decisions with the director earlier. Being forced to figure this out proved to be my great *Ah-ha* moment. I simply made headscarves out of black lining fabric for the actors to wear until the real hijabs arrive. With this unexpected challenge came the quickest complete Getzels model I experienced to date. I moved from the *first insight* of late delivery through *saturation, incubation, Ah-ha*, to *verification* with lightning speed. Sometimes, the creative process dances quickly through all stages to solve a problem as it arises. Here, I took a leap forward.

In the costume shop, I present the color sketches and online purchase plan in the same week I present the designs to the actors. Once the abayas and thobe arrive, we move forward to begin fitting the actors. This process combines *saturation* and *incubation* as I experiment with options and engage the actors as I consider what works. In this process, I recognize when actors do not feel comfortable in their clothing by observing their non-verbal response to themselves in the mirror. I ask them how they feel, encouraging them to share both positive and negative responses. In this case, one of the actors wearing a black abaya and black hijab did not feel comfortable in her hijab because she felt it covered her face. I brought out research, my color sketch, and the script to clarify the traditional covering of the clothing. I also told her that real women just like her character purchase this clothing online right now, today. Over the course of this process, I have found that my job as a designer consists of persuading actors to try clothing that will work best for the character they portray and support the entire production. Sometimes actors do not feel comfortable wearing a particular garment. Either I revisit the *saturation*

process to come up with alternative clothing that will fit the character or persuade the actors to wear the clothes. In either case, I always try to see what fits the character in the environment of the play and work for a better understanding of the choices the director and I make in support of the storyline of the play.

The continuous discovery of my design decisions throughout the production leads to brief *Ah-ha* moments throughout the fitting process. The illumination comes more clearly as the whole comes together in rehearsals. These opportunities give me an honest look at all the clothing pieces together and how they relate to the other characters and the environment of the play. In the case of dress rehearsals, I see their relationship to the environment through lighting, sound, set and costuming (Fig 2.5-9). Content with the look of the actors wearing the clothing, I embark on the *verification* process by observing the clothing at the same distance as viewed by the audience. In the black box theater the audience sits close to the stage. Therefore, I make certain that techniques used to distress Nana's clothing appear authentic and realistic. Unfortunately, this work did not pass the examination. Dress parade identified the problem.

For the *verification* stage, I sit in the audience opening night, feeling nervous about the design choices I made in clothing the actors for the production. My worry primary involves the accuracy of the clothing knowing that there might be audience members from the Iraqi culture. I calm my nerves, knowing that I did a great deal of research. As an outside person looking into the Iraqi culture, using the characters

from the play, I understood the clothing choices I made for each character based on their physical, psychological and emotional state in the play.

Though the *verification* process for this production begins with the collaboration team – the director, designers, and technologists, it ends only when the audience finally sees the play. The playwright, Heather Raffo, attended the play opening night. My strong feelings of confidence secretly grew when she thanked me for the clothing. When she first produced the play, she, herself performed all the characters using a single abaya worn many ways to tell the story. I greatly appreciated her thanking me for the clothes and for our efforts in focusing on the dialogue of the individual characters. I felt like an accomplished designer just knowing that the writer who has traveled to Iraq multiple times and has seen how Iraqi women dress, appreciated the designs.

I also feel satisfied with the audience response to the production. Many people felt the production accomplished the play's mission in educating the audience about the life of Iraqi women. They felt the character's emotional state in relation to their environment. The cloths provided support in the play by portraying the physical and emotional journeys the characters go through as they work to achieve freedom for themselves and their country. In *verification* of the designs, I felt accomplished knowing that the clothing gave support to characters in bringing the audience into their world.

***Our Town* by Thornton Wilder**

In my second year, the opportunity to design costumes for *Our Town* excites me. Working on a production of *Our Town* gives me the opportunity to work with a play set at the beginning of the 20th century with many characters. In three acts the playwright follows the people of this small mid-west town of Grover's Corners through the three stages of life from birth, to love and marriage, and eventually to death. The life cycle theme inspires me to have the characters wear clothes that mirror the unique world of this town and each character.

Before my first design meeting with the director and other designers, I analyze the play and characters using the Hodge analysis mentioned in chapter one. In analyzing the play, I discover that the play contains about thirty-two individual characters. To fully understand the number of characters and their relationships, I create an actor scene chart to mark which character appears in what scene. The actor scene chart enables me to evaluate how many costumes a character could wear over the course of the play. With this chart in hand, I ask the director if he wants the characters to wear different costumes for each act to mark the passing of time or wear the same costumes to capture the greater whole of the birth to life to death theme. The director and I come to an agreement to have each character wear the same costume throughout and add accessories to show only the change of the occasion. Only Emily and George will change to capture the passing of their time together as they most closely follow the theme of the play.

Wanting to follow the playwright's vision of having minimalistic set and props, the director stresses the importance of having a simple environment. This straightforward approach tells me how simple the costumes must be to create harmony in supporting this image of the play. Though the minimalistic vision initially stumped me, I began my research. Using the book *Victorian and Edwardian Fashion: A photographic survey* by Alison Gernsheim, I found a photograph of late Victorian people that I thought would convey the director's vision. I also observed how the scenic designer wanted to capture the stylistic elements of the play by having a simple and flexible platform that would enable actors to bring in chairs and tables for various scenes. The simple nature of the scenic design would also allow an easy transition of set pieces from one scene to another.

My task as a designer involves creating the costumes that mirror the simple look of the scenic design and reflect the modest appearance of the people living in this small town. After the first design meeting, I decide to keep the costumes as minimum as the set and props with a bit of accessory. Characters wearing clothes from the Gay 90s (1890-1900) period rather than the high fashion Edwardian (1901-1907) places the characters from a small town in a much lower status than the upper-class, high fashion, East Coast city women who would probably wear the latest fashion. The small print cotton on the skirt and bodice would express the middle-class status of the community. Women would be wearing accessories such as hats, gloves, and shawls or coats when outside. The costumes for this production must appear to be the authentic clothing of Middle America.

In preparing my findings for presentation to the director and other designers, I realize that separating the research based on the character would allow me to communicate my idea for the clothes most clearly. I refrain from attaching my images to the research boards until I meet with the director so that together we could narrow down which images (Fig 2.10). The director appreciates most of the pictures except the research image for the Milk Man. The director wants to cast a young man instead of the older man as characterized in the script. I went back to my original research material to look for images of working boys, such as newspaper boys, from the era to help me better understand possible options. Nevertheless, in understanding the casting choice of the director, I begin to pull plausible costumes from our Gay 90s stock to present to him. I want to look at the number and variety of clothes available to me in stock from which I might build a color palette (Fig 2.11-12). I want the color palette to be soft, earthy tones textured to capture the gentle world of the play.

To clarify my vision for the clothing, I share my ideas with my fellow graduates. I observe their feedback noting their agreement or disagreement with the clothes I pull and whether the clothes fit the color choices and the theme of the play. This brief *verification* allows me to ponder and reexamine my choices before I show them to the director at the next meeting. These clothes look like clothes ordinary people could have worn in the United States during the period. Being Nigerian and unfamiliar with small mid-western towns and the clothing at the turn of the last century, I found it hard to understand fully. Designing *Nine Parts of Desire*

came relatively easy because I understood the culture of the women. I learned the many aspects that surround the theme of *Nine Parts* because our culture, values, and beliefs intertwine. Nevertheless, with my colleague's feedback, I remove silhouettes that do not fit the lifestyle of the world of the play. In some sense, finding the right clothing shape brings about the Ah-ha moment of the production. With the clothing options and color choices presented to the director and the design team, the lighting and scenic designers contemplate their color options. The scenic designer selects soft, warm brown colors, while the lighting designer uses toned-down saturated colors. I may now move on to my next step of the development of clothing in preparing for fittings.

The organization of so many actors requires me to separate all clothes by character prior to their fittings. I begin by sorting clothing I pulled from stock and assigning it to actors as appropriate for their character in the play and arrange the clothing behind each actor's name. When the actors arrive, I place all the clothing options that I select for their character on the table and in the fitting room. Once the fitting ends, I return to the rack only those items I determine appropriate.

In this period, women wore corsets and floor-length petticoats under their skirts. Fitting period clothing challenges both actor and designer. Modern day performers wear expandable knits designed for freedom of movement. Showcasing the silhouette of the clothing from the period requires the undergarments. One actor confesses her fear of wearing a corset. I instruct her that the key lies in the process of fastening the corset. I will do that slowly so if she feels sick or light headed she

should let me know immediately. Gratefully, by the time her fitting ends, she feels fine. I make sure that the corset stays in the dressing room for her to wear in rehearsal as regularly as possible so she can get used to wearing a corset for the duration of the performance.

To verify that the clothing matches the vision that the director intends for the production, dress parade and dress rehearsal proceed as planned. In the dress parade, I discover that my choices for the Milk Man still do not match his character. His turn of the century clothing includes pants with suspenders and a long-sleeve white shirt. This did not please the director because the attire looked too ordinary in comparison to the rest of the cast and too contemporary. With the help of my professors, I pull several vintage coats that fit the character in the period of the play. Verification resulted in “yes” (Fig 2. 13-16).

In reflecting on my design process for *Our Town*, at the time of the project, my concern involved getting the primary characters clothing. Little did I know that the director would make the Milkman become more central in telling the story of these characters in the small town. But now I realize that every character in a play deserves an equal amount of care and attention no matter how small the part. A playwright starts with a blank piece of paper. Every character written down in the play gives support to the overall play, especially the Milkman. Though I received positive *verification* from the audience, I still wondered what steps I could have taken in making sure that I gave equal attention in examining the characters.

Another aspect of the *verification* process includes hearing the audiences' opinions of this highly praised classic American play. Finding people in the audience who might see this for the first time is rare. The *Our Town* depiction of life from birth to marriage to death reflects our experience of daily life, yet the people appear mythical. *Nine Parts of Desire* on the other hand, contains stories of a real event that include interviews with people affected by the chaos of war in Iraq. Though the costumes for both plays look like clothing from their respective periods and cultures, the stories that take place remain vastly different.

For *Our Town*, I receive a certificate for my outstanding costume design from the Kennedy Center American College Theatre Festival. The certificate excites me because it means that I appropriately and accurately depicted the lives of the characters in their particular world.

***Mr. Burns, A Post-Electric Play* by Anne Washburn**

For my final production design, *Mr. Burns*, getting started proved my greatest challenge. As design meetings began with a “touch base” before summer break, my lack of preparation and energy severely subdued my contribution and enthusiasm. A designer should always be alert and demonstrate that they have read the play thoroughly. Being less prepared for this meeting in comparison to my previous productions proved frustrating. Reading the play once and reviewing the synopsis on the back of the script simply failed me. At the meeting, the director presents a collection of summaries of the play. The director asks what fascinates, puzzles, excites and inspires us about the play. For me, the combination of excitement, frustration, and confusion about the progression of the play became a jumble in my head.

However, once I am able to study the script, I discover Washburn pens *Mr. Burns* with a pop culture narrative to tell the story of the fall of civilization. Set in a post-apocalyptic era, the play revolves around the episode of “*Cape Fear*” from *The Simpsons* television cartoon production. Washburn examines how people survive as a community as they live through the inevitable fall of humanity over an extended period of time. Families gather around the campfire to tell stories of brave warriors and their culture. Just as at the beginning of *Mr. Burns*, characters gather around to share the story of “*Cape Fear*.” Within this dystopian world, the clothing will most likely reflect this passage of time and the deterioration of society.

In using the Hodge analysis to examine the play and the characters, I discover character analysis to be most crucial to my understanding of the play, even though characters do not survive long. Each character's personality in the first act switches to a different personality in the second. By doing this, the playwright asks the audience not to get too attached to any characters. Instead of depending on each character's individual trait or personality, the actors work as an ensemble to create unity of the culture instead of specifying a single person. I discover that in this instance, my job would be to use costuming to aid the telling of the story by making the clothes as unrealistic as the environment of the play. In this case, the actors will not be wearing clothing that express their identity but instead wear a "costume" as they try to act out their version of the play.

I realize at the first meeting that I might not be able to communicate with the director before summer break, so I decide to come back to UVa late summer to talk with the director about the world of the play. I also want to receive input on her thoughts about building the characters based about the themes we discussed in the first meeting and all that I had researched since. The director wants to focus on the idea of the storytelling about community and storytelling as a form of survival. Hearing the director's views of the play enables me to conduct research based on themes and characteristics of the characters in the play.

The *saturation* leads me to research dystopian communities. The scenic designer decides to capture dystopian community with a set resembling a rundown building due to this bottom line concept we all agree upon, the act of storytelling

creates an environment for the community to come together and build a communal memory. I find an image of Aboriginal Rock Art from Arnhem Land's Mount Borradaile. The painting contains small handprints and Figurines, which represent the earliest forms of storytelling (Fig 2.17). To produce an essence of community, I also find an image by Tomasz Alen Kopera of two trees that create an umbrella to cover both of them (Fig 2.18). The play takes place in three acts. The first act takes place now, the second act takes place in seven years from now and the third act takes place seventy-five years from now. We agree that the characters costumes should resemble contemporary clothing.

Since the idea of the play deals with the audience not having a personal connection with the characters, I have an *Ah-ha* moment that in act one, actors would wear clothing that reflects their activity and environment (Fig 2.19-20). I decide that clothing should be functional by containing pockets to hide weapons and should look disheveled. In act two, the actor wears the duplicate clothing as in act one but more distressed. The distressed clothing gives the impression of the passing time, but the characters no longer sit to tell the story. They try to enact the play through a series of performances. The characters have found ways to entertain themselves by creating performances to further embody the characters in the "*Cape Fear*" play. By the third act, costumes would consist of a combination of recycled materials that reflect the original clothing of *The Simpsons* (Figure 2. 21).

When we gather to meet at the beginning of the semester, we see the scenic designer's completed ground plan. From this, I develop a clear picture of what the

costumes for the third act ought to look like. The scenic design resembles an old ruined building that keeps diminishing as the years progress. The structure of the set inspires me to make the costume silhouettes more graceful than in act one or in act two. The elegant silhouettes should enable the actors to feel comfortable and fluid while dancing. In act three costumes appear otherworldly as they attempt to create and perform a new version of *The Simpsons*.

The director stresses the importance of portraying *The Simpsons* image through American clothing style. I return to the episode of “*Cape Fear*” from *The Simpsons*. I discover the men wearing blue jeans and the women wearing color block dresses. The clothing holds no crazy prints or patterns, but rather solid bright hues. This leads me to color choices for the play. I learn that even though I am in the process of designing, I need to go back to my first encounter with the play and re-watch this episode in order to fully understand the color tonality and the American clothing style implicated by the cartoon drawings in *The Simpsons*. Re-watching the episode gives me an idea about how to dress the characters in act three. Costumes can appear similar to the clothes of *The Simpsons*, yet have added patches and scraps to resemble the indigenous style which distance act three from act one. At the same time, I wish to design costumes that resemble the characters from the television production. For example, Marge, the mother, wears a simple green dress. In act three I steer away from initiating the exact look by putting the character in a dress of the same green color, yet adorned with belted green patterned open skirt and bolero.

With printed research for each character, I develop the sketches. My *Ah-ha* moment comes when I finally complete sketches for the characters. I develop an idea to put each character's act one and two sketch on the same plate. By doing so, the director can see the transition of each character's clothes between acts one and two at the same time. For the third act, I place the Simpson family on one plate and other groups of characters on team plates. I communicate my ideas to the director, design team, actors and the costume shop. The director approves of all the sketches with the exception of the Chorus.

With the Chorus, I discover that the initial clothing idea the director and I agreed upon, which contain patches with side shoulder capes no longer sits well with her. She wants costumes for the Chorus and the Chorus Leader to be more cohesive. I take a step back in my creative process to find alternative research that will inspire new choices. The director suggests that the Chorus costumes should look similar but have a distinctive characteristic adapted from the Chorus Leader. She wants both characters to have an essence of the tribal element because in act three they narrate and sing out the names of people who have passed away due to the dystopian environment. The hemline of the Chorus Leader's dress inspires me to create similar hemlines for the Chorus skirts and dresses. I incorporate the string-of-rags, like I designed for the Chorus leader dress, in the hems of the Chorus so that they share a similar aesthetic (Fig 2.22). With the director's approval, I begin to prep the sketches for painting.

In developing my process for painting the many costumes necessary for this production, I devised a way to transfer the line drawings of the sketches by scanning and sending the sketches to my email. I then convert the file to images and create a publisher document to increase the size of the picture to 8 ½ by 11-inch. Using a tone-down yellow color paper that closely resembles *The Simpsons* skin color, I print out the pictures. The quickness of this method allows me to spend more time contemplating the fabric swatches for the costumes that need to be built. Finding fabric for Lisa's dress turns out to be crucial. I need to make sure that the design of the dress stays true to the original design. The red dress contains circular shapes attached in a diagonal fashion at the hem. With the help of my technology professor and our costume shop manager, the circles could be cut from red solo cups and attached to the dress to give the illusion that the character used recycled material to make her own garment.

In order to stay organized, I make lists of clothing that would be bought, pulled, rented or built. The list enables me to work with the shop assistants and lab students pulling the costumes from the costume storage based on my sketches. Making the costume rental list identifies which costumes would need to be borrowed. The masks for this production would be rented from another theatre's recent production of *Mr. Burns*. The detailing of the dressing list must be precise since only a few of the actors have had experience working in a mainstage production. The dressing list starts with the actor's undergarments to the outer garments. I also include, which costume pieces the actor takes off, adds on, or continues wearing scene to scene. Making the dressing lists as thorough as possible

also helps the wardrobe crew understand when actors wear garments at specific moments in the play. For this production, the director receives a copy of the dressing list to aid her in determining how long the actor will need to make costume changes for the next act. The director uses the list to aid actors with quick changes.

I send an email to all actors as soon as the director tells me the cast. This gives me the opportunity to acquire the actor's measurements the week before I move into the costume shop. When *Mr. Burns*, does move into the shop, I start having fittings right away. A fitting with the actor and the costume technology personnel allows me to verify that the costumes I pulled for the character will work. The quickness of the fitting astonishes me. The hour spent in fitting allows me to see each actor in all the clothes and to make sure that the masks rented for the production fit. The magical moment in the fitting happened when I watch the actor's expression slowly become comfortable with their image in the mirror. They feel like they can portray this character. Now I am ready for the director to see what the clothing looks like on stage.

The three dress rehearsals for this production, spend most of the time determining how quickly the actors can change for the medley. In the medley scene, actors dress as background dancers singing and dancing to popular contemporary songs. The director suggests no change of costume for the scene. I reluctantly agree yet pray that the changes remained. Performers dressed as contemporary background dancers enhance the juxtaposition of the storyline of the scene. I feel like this most appealing part of the production, which involves actors wearing

sensuous costumes and singing contemporary songs allows the audience to relate more to the play. Singing the well-known songs comforts the characters in the play much as telling the stories of the first act does (Fig 2.23). These individual characters work together to put on a performance that entertains and enlightens them during a hard time. By the third day of dress rehearsal, the actors improvise the beginning of the scene, which gives the other performers time to change for the medley scene.

As I sit in the audience, I wonder if the costumes successfully aid the audience in understanding the storyline of the play. After the production, I ask some of the audience members in the lobby about their thoughts on the production (Fig 2. 24-29) Many people express their lack of understanding of the play due to the inconsistency of the plot line. They feel disconnected from the characters. They believe that each of the three acts serves as a separate unit, making it difficult for them to relate to characters and the events that take place.

After several weeks, I become curious as to why the audience did not connect to the characters or understand the play. In my own *verification*, I conclude that even though the play draws references from *The Simpsons* “Cape Fear” episode, many people might understand in part because the references come from a particular episode of the television production. I feel I understand the concept of the production because as the designer, I spent a lot of time looking into the television production and the episode.

As I compare *Mr. Burns* to my previous productions, this clothing qualifies as costumes because actors perform a play within a play. *Nine Parts of Desire* and *Our Town* expected real clothing, each from a particular period, place and environment. Through imaginative storytelling, the characters of *Mr. Burns* dress in the clothing that they need to tell the story of “*Cape Fear*” one act at a time. They remain actors in costume never transforming into the character. This proves to be a very different challenge than my other two projects as most all of the character analysis became obsolete. I translate connotation and manipulation of color, line and texture and *The Simpsons* illustration to discover a solution. I feel the production achieved what the director and the playwright envision for the play. *Mr. Burns* challenged the design team to embrace an imaginative and alienating culture through the fall of civilization. Since the original ensemble of the play devised the storyline based on their popular expression, there seems to be no way to make the audience understand the storyline other than using the theme and some element of designs from *The Simpsons*.

In conclusion to this chapter, I discover that the processes I used to approach each production contain many similarities. I usually start with enthusiasm for designing the production as my *first insight* because each play presents different challenges to solve. The challenge in designing *Nine Parts* involves how to execute clothing that represents a particular culture accurately and how to train the actors

to adopt the traditional ways of wearing the garment and seeing themselves in it. I also faced another challenge of how to think fast regarding the hijabs (headscarves) when confronted with a problem that requires an immediate solution. In *Our Town*, my greatest challenges concern my understanding the clothing of the time period and simplicity of the small town America culture. Being able to capture the clothes on stage, working in a collage style from our costume stock, proves to me that I can create a special world from found garments and tell the story of the characters and their community. In *Mr. Burns*, my challenge involves how to create a relationship between characters and the three acts to support the audience to understand through clothing. Using the creative process model, allows me to pause and revisit previous stages to ensure that I articulate a vision of the play and have a clear understanding of the characters emotional, psychological and physical environment of that play through clothing. From the creative moment of the *first insight* when the I receive the project to the final *verification* on stage with an audience, I strive to utilize my creative process alongside the Hodge analysis to embrace my own creativity and absorb the play as written by the playwright and interpreted by the director, the design team and the actors. I translate our inspirations to clothing for the characters who bring the ideas to the audience. My function, as the costume designer, supports the storytelling and enlightens the audience to ideas that transform the world.

Chapter 3: The Creative Process in Costume Technology

This chapter will outline my creative process in costume technology. I will be using the Getzels model as a guide to reflect on my understanding of creating garments from research to sketch to fabric. In my three years as an MFA candidate, I have learned how to create a corset, build garments from the designer's color sketch and apply valuable skills that will aid me to be a successful designer and technologist. My first semester, I learned finishing techniques based on skills like hemming, putting a zipper in a garment, pleating, gathering, facings and setting in sleeves and collars. In my final year, I had the opportunity to learn crafting techniques including millinery and armor. The Getzels model enables me to examine my creative process in costume technology as it does for costume design.

To fully understand the technology aspect of costume design, as a graduate assistant I work in the costume shop every term, I supervise lab students, work on costume production and and serve as a teaching assistant. This opportunity allows me to help students build their projects and improve their sewing skills and my own. The process of teaching others proves to me just what I know and do not know and how I can best teach others by explaining a task step-by-step. In my first year in the program, I became the teaching assistant for Costume Technology. I remember being nervous about taking part in class because I, myself, lacked the costume technology skills. Now I am able to help the students more because I improved my skills due to the many projects dedicated to the class. In addition, teaching allows me to reflect back on the skills I acquire and enables me to direct students in the

proper technology skills needed for the task. Also learning about costume technology gives me the opportunity to understand how an entire garment can be constructed.

When designing for a production, I use the Hodge analysis to help me understand the play so that I can create a design that captures the vision of both the playwright and director. In doing so, I find the process of developing the production rewarding, as I continue to acquire new ways of problem-solving elements in the design process. Using the stages of the Getzels creative process, *first insight*, *saturation*, *incubation*, the *Ah-ha* moment and *verification* helps me understand my creative process for each production. At times, the *Ah-ha* moments come as I make discoveries in the course of being a technician for a project. In the *verification* process, sometimes the responses I receive do not match the answer I want to hear, but with self-reflection, I am able to move past the failures and strive not to make the same mistake again.

Attempting to understand my creative process precisely, I turn toward my costume technology class in the areas of sewing, cutting and draping of fabric. First, in order to construct a garment, I must have a clear understanding of the cut and the shape of the garment. Research into different cultures and time periods enables me to know how the silhouettes of the various garments differ. This gives the technician a better idea of how to begin the cut and construction of the garment.

In designing *Nine Parts of Desire*, a "purchased" production, I took an interest in studying the authentic, traditional cut of the Iraqi clothes I could buy online.

While taking the costume technology classes, I discovered the critical element of cutting, draping and patterning a garment. I come to realize if for *Nine Parts* I cut and drape the clothing, the task would be simple. The abaya silhouette illuminates my recognition of its simple geometric shape, as does the hijab, the headscarf, of its rectangular shape. I realize that cutting similar forms could accomplish the traditional garment in most cultures. I begin to contemplate the idea that the simple construction justifies cutting the fabric simply. Production of clothing from various cultures remains difficult. In short, I intuitively use the stages of Getzels creative process to find *verification* without realizing it. I now embark on my reflection of the creative process in my development as a costume technologist.

When I first came into this program, I had acquired limited skills in costume technology. I saw myself as more of a designer. However, I arrived committed to pursuing this MFA in Costume Design and Technology because I wanted to learn about the technology of costuming. As an artist, I feel that learning about how to construct clothing helps me become aware of how to fit the design to the body. By studying the cut of a garment, especially an undergarment, I more clearly sketch the design capturing the era of the clothing to inform the cutter draper in creating the finished garment.

I had the opportunity to make four varieties of period undergarments over the course of my graduate school career. In reflecting back, I came to understand that knowledge of period undergarments may be as crucial as knowing the outer layers of clothing. My first encounter in making a period corset happened in my first

year. Even though I felt scared, the opportunity to build an 1890s corset became enticing. Lined with coutille fabric and covered with cotton lace, the corset comes out surprisingly well (Fig 3.1). I begin to look forward to making a corset every semester knowing that each corset would become more challenging, giving me another opportunity to learn corsetry.

Next, I built a Late Georgian corset from the 17th-century (Fig 3.2). With much excitement, I find orange silk cover fabric that echoed the type of fabrics being worn in the period. The Late Georgian corset lined with cotton sateen felt soft on the wearer's body. By the time, I made my third corset I had proceeded with excitement and confidence in my skills. In the autumn of 2016, I constructed a full-busted 1905 Edwardian corset with cording. This corset, lined with cotton sateen and cotton fabric as a cover material contains wire bones and a front busk of steel (Fig 3. 3).

Learning about the construction of corsetry proved educational in increasing my understanding of the appropriate under garment for the period garment. Undergarments served both a utilitarian and erotic function for a social phenomenon and psychological interest. Knowing how to make undergarments like corsetry can be crucial when designing a period production. For example, in *Our Town* women wore 1890s corsets and petticoats underneath their garments. I could not appreciate or understand the appearance of the outer garment unless I studied the nature of the supporting clothing. My knowledge and understanding of the undergarments enable me to decipher and transfer the original clothing to a clear pencil sketch.

In my first semester, we learned a broad range of stitches common to costume and couture construction. My file box, both hand and machine stitching samples will aid me when constructing my garments for years to come. The stitching samples also provide building blocks for projects and an understanding of the different fibers and textiles used for making garments. As a designer, the understanding of fabric stands as important as learning any other skill in costume artistry. A designer's connection with fabric may be viewed as the core of the creative process. Understanding the different materials aids the designer's decision in selecting an appropriate material for a costume. That choice will determine the success or failure of the cut, fit, and drape of the lines of the final project. The same remains true for understanding technology, as this determines cut and construction of a costume.

My greatest technology challenge came in the spring of 2016 with the opportunity to build a complete Late Georgian costume for our mainstage production, *Triumph of Love* written by Pierre De Marivaux. This required me to apply all skills learned to this three-piece costume. The 18th-century French comedy tells the story of a princess, Leonide, who disguises her servant and herself as men to enter her enemy's household. She has fallen in love with the young man who lives in the house and must confess that love to woo him. Initially, I focus on patterning and constructing the clothing for her servant, Hermidas, per the designer's color sketch (Fig 3.4). My *first insight* began with my careful review of the sketch followed by my collaboration with the designer to accurately create the garment based on the designer's vision (Fig 3.5).

Interpreting the sketch for the character of Hermidas reveals the fit of the breeches and waistcoat. Review of all three garments serves as *saturation*. I look more deeply and discover that breeches of this century have a fall front, the predecessor to the fly (Fig 3.5). I also study the variety of cuts for the waistcoats to better understand the pattern shapes possible (Fig 3.6). Some waistcoats contain two points at the waist while others curve around the front waist. In the sketch, the designer selected to curve this waistcoat around the waist. In addition, I study the drawing of the coat in comparison to the period research of a Late Georgian coat. These coats fit carefully from chest to waist then flare out a bit from waist to knee (Fig 3.7). The coat sleeves curve at the elbow and gesture away from the body with elbows elevated to support a smooth fit and proper period posture.

In constructing the garment, I learned that creating a mock-up based on the actor's measurements allows the technologist to create a three-dimensional prototype for the designer to see the fit of the garment on the actor's body before cutting the costume from the actual fabric. Building the muslin mock-up also allows the technician to learn and practice construction techniques before building with the real fabric. With an intense construction schedule for this production, we began creating period mock-ups prior to the creation of the final sketches based on the period silhouette. This allows me, as the technician, to explore the type of cut appropriate for the research as per universally accepted charted measurements of small, medium and large. Usually, a mock-up would be build based on the actor's specific measurements to ensure an accurate fit of the garment. This provided a

short cut where the mock-up, in a close size, can be altered to the actor in the initial fitting.

With the designer's approval of the mock-up on the mannequin, she calls the actor for a fitting with the designer on site to study the fit of the garments. The actor first tries on the mock-up breeches. I examine the fit of the waist adjusting the center back of the breeches, the length of the knee and the knee band. Taking in the breeches from center back preserves the original shape of the garment. In making corrections on the flat pattern, I use a curved ruler and measure out the amount of extra fabric without losing the silhouette of the garment. Next, the actor tries on the waistcoat, which fits well except for across the shoulders at the back where the waistcoat fits too tightly. I make a note to add an inch to allow freedom of movement. After the building of the waistcoat, I become quite comfortable with the construction of the coat. When the actor tries on the coat, the length of the sleeves appears to be too long. I measure where the sleeve stops at her wrist and mark the spot to correct it in the flat patterning. The *saturation* process involves me having the actor try the mock-up. I evaluate how the garment fits the actor, consult with the designer and make final corrections.

The *incubation* in the creative process allows me to cut and stitch the garment ready for *verification*. As a designer, this process also allows me to study how other designers conduct fittings with actors. As the technician, I make any corrections that result from the mock-up fittings. I correct the original paper pattern and cut from the actual fabric laying the corrected pattern on top to mark and cut.

After cutting out the garment, I cut the finishing facings and the lining fabric used for the inside of the garment. With my professor's help, I embark on putting the costumes together. Stitching may become easier and smoother over time, but now I still take caution to recognize and correct mistakes. I start out sewing the simplest and work toward the most difficult component of the costumes, first, the breeches, then the waistcoat and last the coat.

During the *verification* process, I learn that both the designer and cutter drapper should be in all of the fittings. The analysis process involves the actors coming in for a fitting so that the designer can review the fit of the garments, once constructed from the actual fabric. Building the mock-up in muslin fabric helps to see the silhouette of the costume, but it does not necessarily reflect the weight of the real material. In most cases, some alteration would be done in the actual fabric, but not as many as in the mock-up.

The second fitting allows the designer and me to examine how the clothing fits the actor, her comfort in wearing the clothes and the details, such as sleeve and hem length. The *verification* process continues as I finish the last alteration and present the costume to the designer. When the designer sees the actor on stage during dress parade and dress rehearsals, she approves of the way the costume fits on Hermidas as seen from the audience. At this point, it delights me to see that I have successfully executed the garment accurately. Constructing the costume during class period helped in my being able to form questions and clarify construction steps with the technology professor. Without her assistance, I would not have been

able to build the costumes for the character Hermidas. Fully self-assured, the *verification* of my skill as a cutter and draper made me proud of the work I produced.

In the past one and a half years, I have come to discover the crucial elements in costume crafts, making a texture for costumes. The technology professor hands out photographs of different types of texture (Fig 3.9). The assignment involves making textures that represent the image, and that may be use to modify fabric worn on stage. The images of the texture act as the research base to aid me in finding ways to manipulate fabric using fabric dye, paint and any type of technique on material to make the texture.

My first insight and saturation into the project involves studying the texture and Figuring out how I would accomplish creating it. This project requires both stages of creativity as I carefully analyze my first picture and brainstorm how I might replicate this texture using a variety of materials. In studying the picture, I discover that the scales go in diagonal lines. It occurs to me that, if I use two fabrics, one green and one black, I could cut the green fabric in the scale shapes and stitched them onto the black. The *incubation* process comes in the actual experimentation and manipulation of the scales. Once stitched in place, I further enhance the fabric to recreate the initial image by using paint to add texture to the scales. During this process, the *Ah-ha* moments come with each step bringing me closer to recreating the texture. This personal *verification* pushes me onward into the next model and closer to my final confirmation. I produce a texture closely resembling the original

image. When I present the item to my classmates and the professor, they all agreed that the texture I made looks very close to the initial image (Fig 3.10). Yet, I wonder what else I could do to improve it. The acrylic paint on the fabric does not successfully recreate image that appears in the photograph. Perhaps I could use a different type of paint?

The next texture I make captures the image of white bubbles (Fig 3.11, 3.12). Using the same steps as the scale project, I recreate the look of the fabric texture from the original photograph. To begin, I use white china silk lined with white organza. Using brown paint, I paint the china silk to give the brown undertone of the image. With the organza and china silk together, the two contrasting fabrics give the effect of sheerness and water as in the background of the original image. I then glue bubble wrap on the materials which give the essence of foam from the photograph. For the *verification*, I receive a positive response as before. With the time allocated to the project, I feel I could have experimented more. The texture turned out beautifully, but I continue to wonder what other materials I could use in making faux bubbles.

To further experiment with my creative process in technology class, I learn the art of millinery. This opportunity excites me. For this project, I make an 1880s bandeau built from buckram, wire and velveteen fabric. The technology professor presents a patterning example and written instructions. In my *first insight* into the project, I examine the professor's hat to see how she made hers. The professor explains that the hat would be constructed using buckram and wire. Part of the

assignment includes researching the 1880s hats to see how I might decorate mine. For the *saturation* process, I begin to examine images from the Bustle period. I find two images “Reading the News” and “The Gallery of HMS Calcutta (Portsmouth)” by James Jacques Joseph Tissot from 1870s (Fig 3.13, 3.14). Women wear hats with several decorations on top, which give me ideas on how to decorate my hat. Finding these images became my Ah-ha moment.

Incubation comes in the step-by-step process of creating the hat. I begin by cutting out the pattern of the bandeau from buckram to create the base. I measure the wire to be the same length as the circumference of the the brim of the bandeau. I then sew the wire on both the outside and inside brim of the buckram. Next, I also sew wire on the tip that sits on top of the hat. I sew wire around the bandeau that goes underneath the hat, which allows the hat to prop up in the back. This enables the woman to put her hair up and secure it with a hat pin. Then I hand stitch the pieces together. Next, I cover the frame with cotton velveteen. I then decorate the top of the hat with flowers and feathers inspired by my research. This final product fills me with pride for the successful accomplishment in creating what I believe to be a beautiful piece of millinery (Fig 3.15).

In this project, I found a positive *verification* of myself and felt confident in my technology skills. The images I choose give me the confidence to continue translating photographs into something tangible. The bandeau looks similar to the ones in the pictures. In the end, I find positive *verification* because I not only

construct the hat, but I thoroughly enjoy the process of creating this millinery. The joy of building items translates to another area of technology I add to my resume.

After building the Late Georgian suit, making four corsets, creating hats through millinery techniques, I find myself ready to take new challenges with confidence. Although I would feel frustrated at my lack of technology skills while doing the assignments, I always felt confident in finishing the task and trusted that the final product would look similar to the research and color sketch. Experimenting multiple times proved to be the key. I discovered that I can always remain open to new possibilities by asking questions, which enable me to look at the project with another perspective. I challenge myself in both design and technology to do better every day.

This chapter clarifies that by understanding costume technology, the designer will have a better knowledge of how garments fit a person's body. When creating sketches, designers can accurately depict the silhouette of clothing on a human body with a strong knowledge of the technology. Every era has a different silhouette. I must understand how the shape of the undergarment influences the outer layers of clothing in order to capture the silhouette. Making 17th-century men's clothing enables me to fully apply the importance of the fitting to capture the essence of the silhouette from the period. Through research and fitting, I build the garment and fit the actor well. I also need to learn how to modify fabrics and create optical illusions as it will most likely be me, the designer who will be responsible for translating my textures of my color sketches to the actual garment. Lastly, during

the process of making the bandeau, I so enjoyed the techniques of millinery and look forward to more opportunities to make more hats. During my three years in my program, I have discovered that the technology skills that I have acquired will help me to confidently translate my technology knowledge to the design of the clothes or to translate my knowledge of design to technology. Either way, opportunities abound.

Conclusion

Over the course of my career here at the University of Virginia, I have a better understanding of the role of clothing in people's lives. Clothing tells the story of people in every aspect of their life. Clothing reflects a person's background, culture, ethnicity, personality, and aspiration. As a designer, through analysis of a play and visual evidence, I use clothing to tell a character's story. As an artist, I use colors, lines, shapes, and textures to create harmony and balance that support the actor and to create the physical and emotional environment of the character through clothing. Each time I draw an image and build a garment, I become more understanding of my role as an artist. As a designer and technologist, every time I create, I make discoveries along the way.

The MFA in Costume Design and Technology program enables me to discover and understand the role of a costume designer in the theatre. The discoveries I make enhance my artistic skill, empower my creativity and define me as a person. With the help of my professors, colleagues, and students, I have been introduced to a variety of experiences that provide me with a global perspective on being a designer and technologist. The costume designs I create give support to the character in the play through the physical, emotional, and psychological world of the character. This encouraged me to challenge myself and be willing to take risks in developing my ideas. I have learned to trust my instincts and be open to new possibilities and ideas.

In my time, here at UVa, I find that I am more confident in my design choices, costume construction, and drawings. I get excited when I have new opportunities to

learn and grow, even though doubt may sometime cloud my judgment when taking on a new project. I have the power to control my fears and trust my instincts before the fear controls me.

As I look to my future as a costume designer and technologist, I foresee skills I still need to learn. I remind myself to be open - minded in all things, to experiment, take risks and ask questions. Remember that in collaboration with others, each creative choice I make brings me closer and closer to finding a solution to my challenge, which I identify in the introduction to this document.

“I create to enlighten myself and people around the world...This intricate and mesmerizing experience rejuvenates my ethos and inspires the audience to think in a different way” (Obong, p. 1)”

In this three years at UVa as MFA candidates in Costume Design and Technology, I have “...elevated my skills and talents as an artist, costume designer, technologist, collaborator and translator of the human condition” (Obong, p.2). I move forward with confidence, determination, vision and joy.

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Figure 1.1: Figure Drawing Spring 2016
Painting with paint knife



Figure 1.2: Figure Drawing, Spring 2016
Painting with paint knife



Figure 1.3: Figure Drawing, Fall 2016

Self-portrait B&W portrait with pan pastel

ABBREVIATED PLAY ANALYSIS FOR COSTUME DESIGNERS.

I. GIVEN CIRCUMSTANCES

A. Environmental Facts

1. Geographical location, including climate
2. Date: year, season, time of day
3. Economic environment
4. Political environment [public & personal] LAW
5. Social environment ETIQUETTE
6. Religious environment CHURCH

B. 1. Previous Action All that happens before the action of the play begins. Any action not witnessed by the audience as in between scenes/acts. Separate previous action by character noting the character name is then listing the events. IE.

Character #1

- + has been getting ready to go to town
- + got sunburned on Moon Lake etc.

2. Summarize the playwright's use of the previous action.

C. Polar Attitudes of the Principal Characters [8-10]

1. Attitudes toward the Special World of the play at the beginning and again at the end. Written in the form of a quotation from an interview.

IE. Character 1: Beginning - "The world is completely under my control. Ending - ...

Character 1: Ending

II. DIALOGUE Summarize the way that the playwright uses dialogue to create character, mood. Note any special emphasis you believe that the playwright places on any of these:

A. Choice of words

B. Choice of phrases & sentence structures

C. Choice of images created by the words....

D. Choice of peculiar characteristics such as dialect etc.

E. Sound of the dialogue

F. Structure of the lines and speeches on the page...

III. DRAMATIC ACTION Summarize the dramatic action of the piece. Which characters are forcing the action? Which character is receiving the brunt of that force? Who changes? List 10-20 action verbs that dominate for each of the principal characters throughout the play. 1. Verb 2. Verb 3. Verb ETC

IV. CHARACTERS For each principal character complete the following by filling in the attached charts.

- A. Desire: What the character WANTS! State in a single, intangible word. [No two characters can have the same DESIRE!]
- B. Strength/Will: How much strength does the character have to achieve this?
- C. Moral Stance: To what lengths will the character go, break the laws of the state, society, church?
- D. Decorum: What does this character look like, how does h/she dress, carry h/herself? Well groomed? Slob? Posture? All external signs or manifestations of conformity/non-conformity. 8-10 images.
- E. Adjectives: Describe anything that has not yet been said about the character. 8-10 adjectives.
- F. Nervosity: Describe the 'character-mood-intensity' in two states: the neutral personality state and then in the high adrenaline state of 'fight or flight.' Remember: NORMAL does not describe anything! Heartbeat 2. Perspiration 3. Stomach 4. Muscle 5. Breathing

V. IDEA

- A. The meaning of the Title Why to you think the playwright selected this title? What do you think that it means to the play?
- B. Philosophical Statements: What are the messages the playwright is sending? These are those lines that seem to jump out at you that seem to be in *italics*. Write at least 10 quotations directly from the script.
- C. Write the bottom line lesson of this play. Do not use quotations from the play or common phrases. This should be in your own words. One single sentence that is the lesson the audience should understand for themselves.

VI. TEMPOS Describe the overall tempo of this play and its climactic moment.

VII. MOODS Write the overall 5 senses & bottom line Mood Image for your play.

Figure 1.4

Created by G.West using Francis Hodge.
Play Directing: Analysis, Style, & Communication

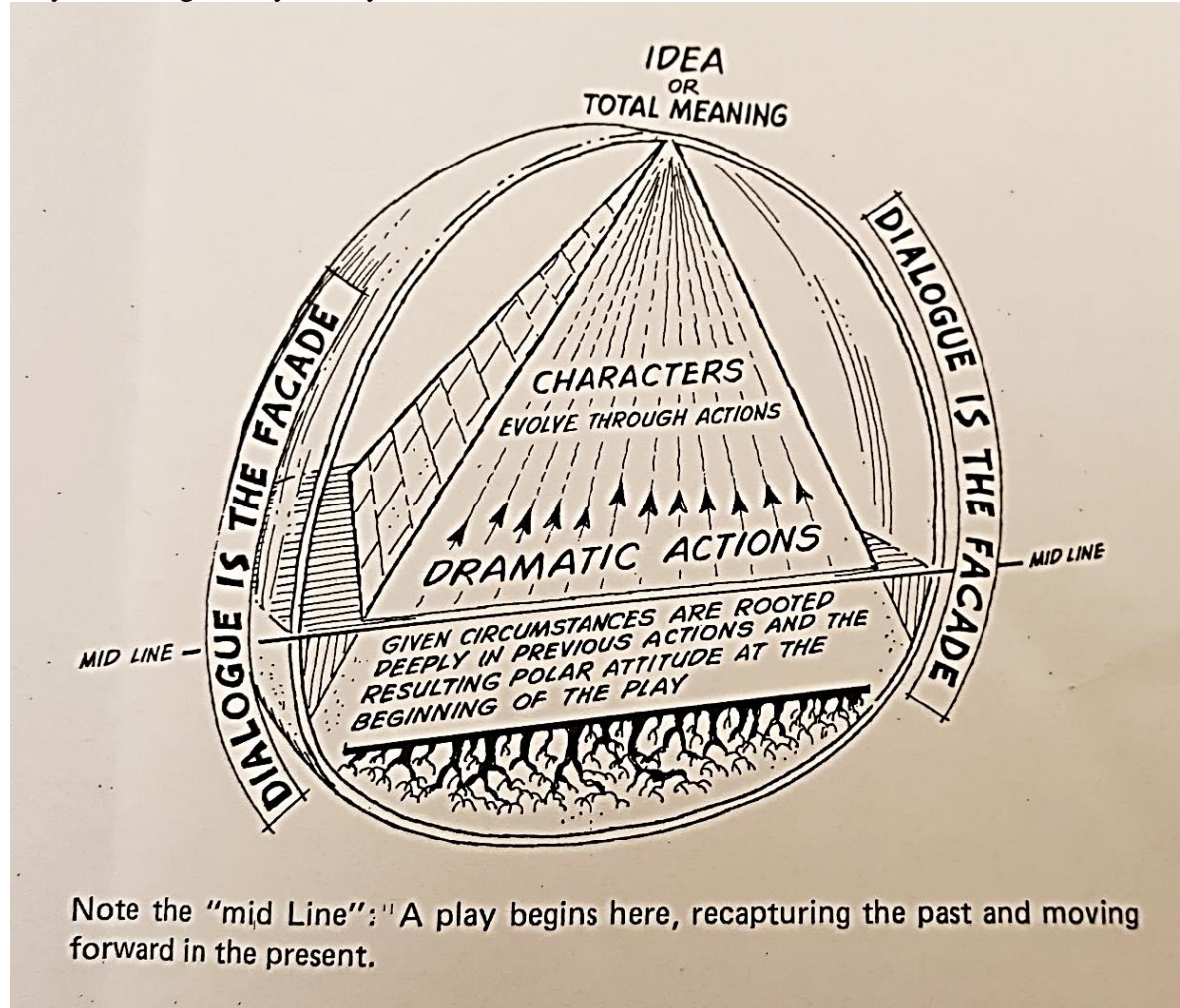


Figure 1.4B: Francis Hodge play analysis pyramid from his book Play Directing: Analysis, Style, & Communication



Figure 1.5: A *Streetcar Named Desire*-World Board



Figure 1.6: *A Streetcar Named Desire*—Blanche



Figure 1.7: *A Streetcar Named Desire*-Stella



Figure 1.8: *A Streetcar Named Desire*-Stanley

Figure 1.5-8
A Streetcar Named Desire Research Boards



Figure 1.9
The Merry Widow by Jack Brown

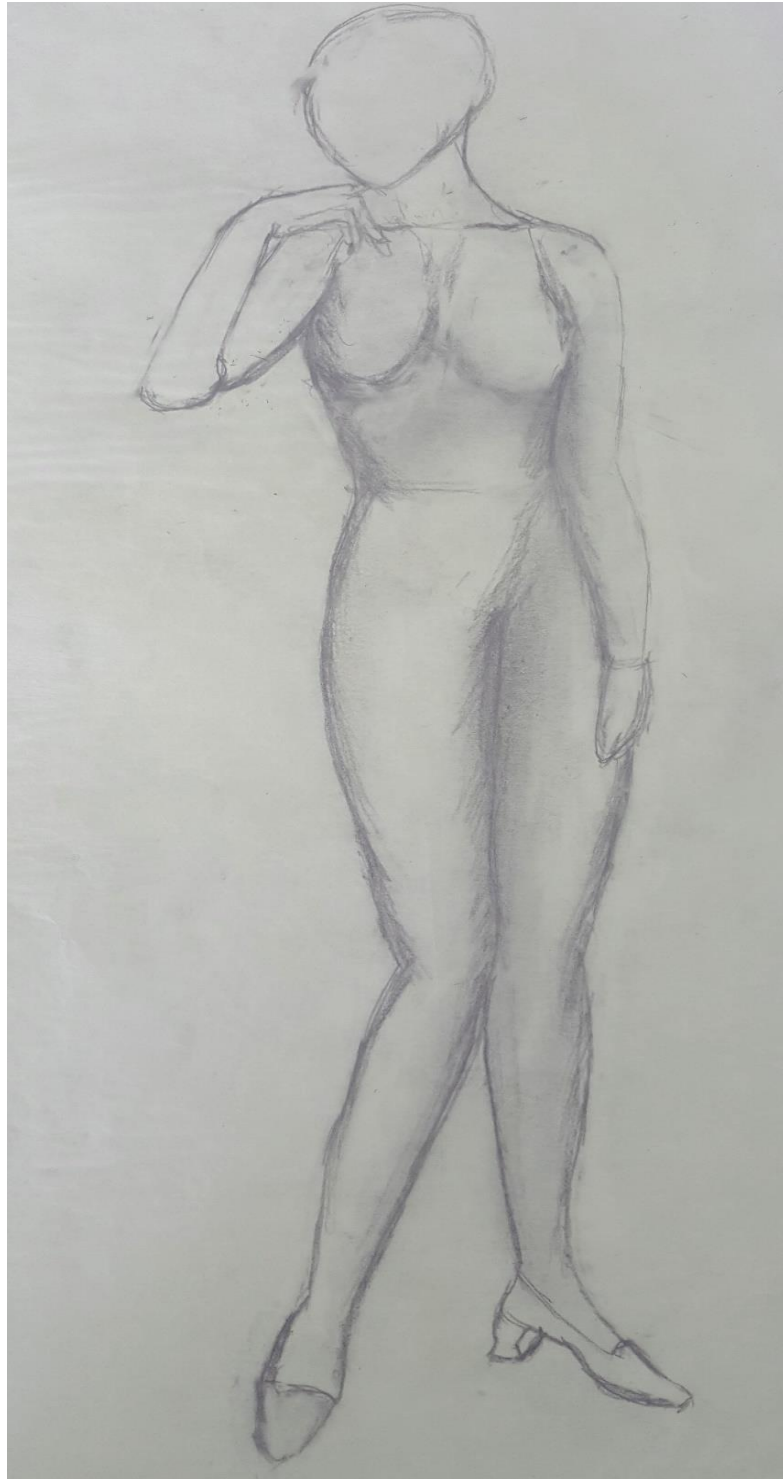


Figure 1.10: The body position
Mfon-Abasi Obong from *The Merry Widow*



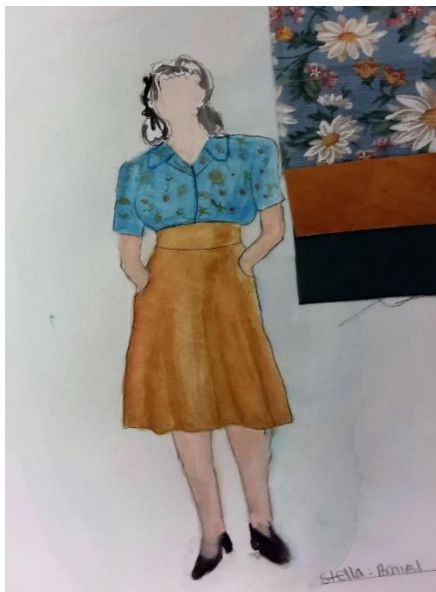
Figure 1.11
Mfon-Abasi Obong translation of Brown's *The Merry Widow*



Act 1



Act 2



Act 1



Act 2

Figure 1.12
A *Streetcar Named Desire* color sketch



Blanche: Act 3



Stella: Act 3



Stanley



Mitch

Figure 1.13
A *Streetcar Named Desire* color sketch

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* All production photos taken by Michael Bailly.

Notes: All other photos taken by Mfon- Abasi Obong



Figure 2.1: *Nine Parts of Desire* Inspiration Picture
"Baghdady Women," Artist: Sadiq Toma

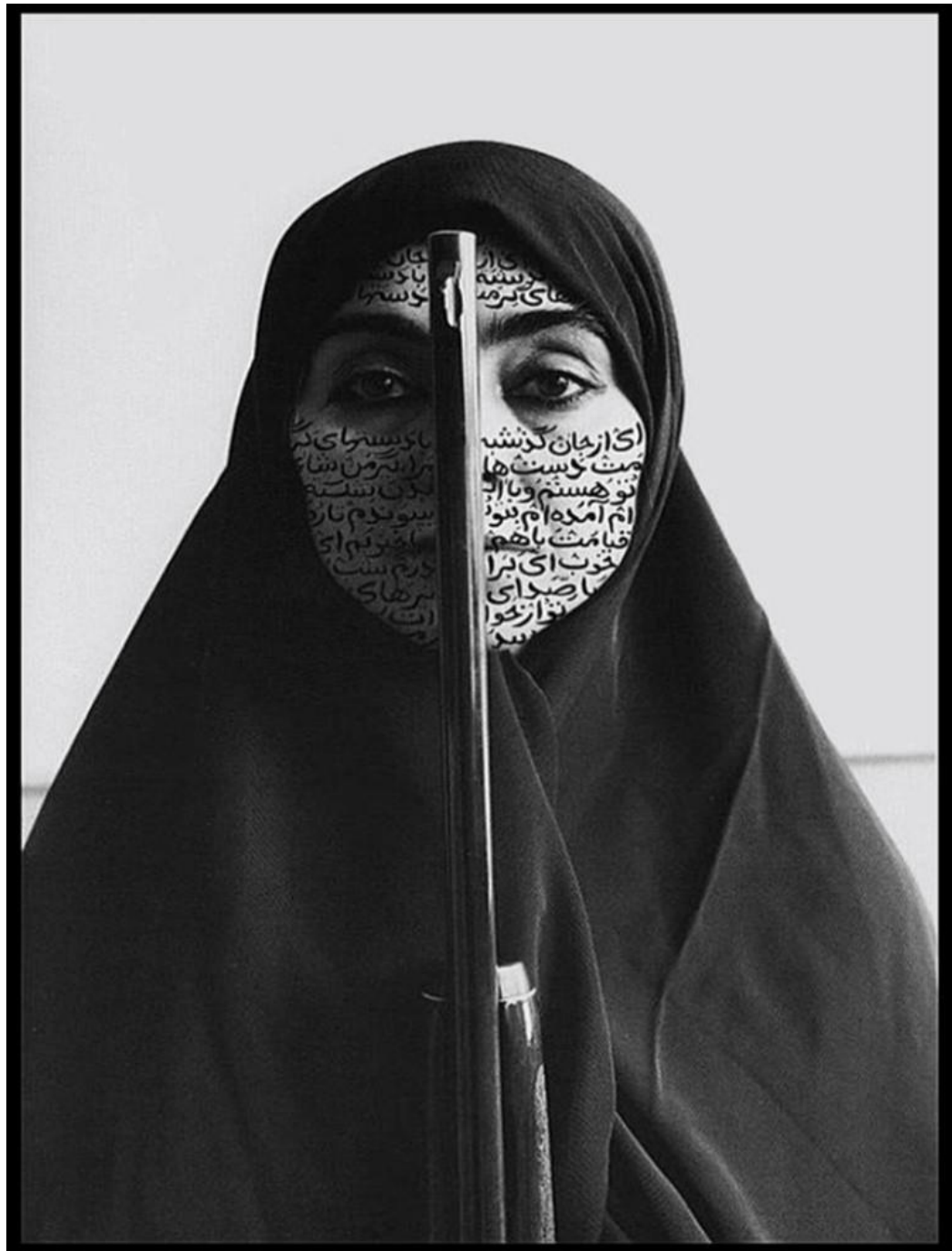


Figure 2.2: *Nine Parts of Desire* Inspiration Picture
“Rebellious Silence” Artist: Shirin Neshat



Figure 2.3
Nine Parts of Desire Research Board Inspiration

NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



Figure 2.4A
Nine Parts of Desire color sketches

NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



NINE PARTS OF DESIRE
BY HEATHER RAYFO



Figure 2.4B
Nine Parts of Desire color sketches



Figure 2.5
Nine Parts of Desire publicity photo
Umm Ghanda, Layal, Nana, The American



Figure 2. 6: Huda



Figure 2.7: Mullaya



Figure 2.8: Amal



Figure 2.9: The Girl

Figures 2.6-9
Nine Parts of Desire Production Pictures



Figure 2.10: *Our Town* Research Board Inspiration



Figure 2.11: *Our Town*. Emily and George color sketch



Figure 2.12: *Our Town* Publicity Photo. Emily and George on ladder



Figure 2.13: *Our Town*, Act One Production Picture: Left to right: Milkman, Officer, Newsboy.



Figure 2.14. *Our Town*, Act Two, The Wedding Scene, Production Picture



Figure 2.15. *Our Town*, Act Three, cemetery Scene, Production Picture



Figure 2.16. *Our Town*, Act Three, cemetery Scene, Production Picture



Figure 2.17: *Mr. Burns, A Post-Electric Play* Inspiration Painting
Aboriginal Rock Art from Land's Mount Borradaile



Figure 2. 18: *Mr. Burns, A Post-Electric Play Inspiration Picture*
Artist: Tomas Alen Kopera, *EI2*, C. 2012



Figure 2. 19: *Mr. Burns, A Post-Electric Play*
Jenny and Matt Research

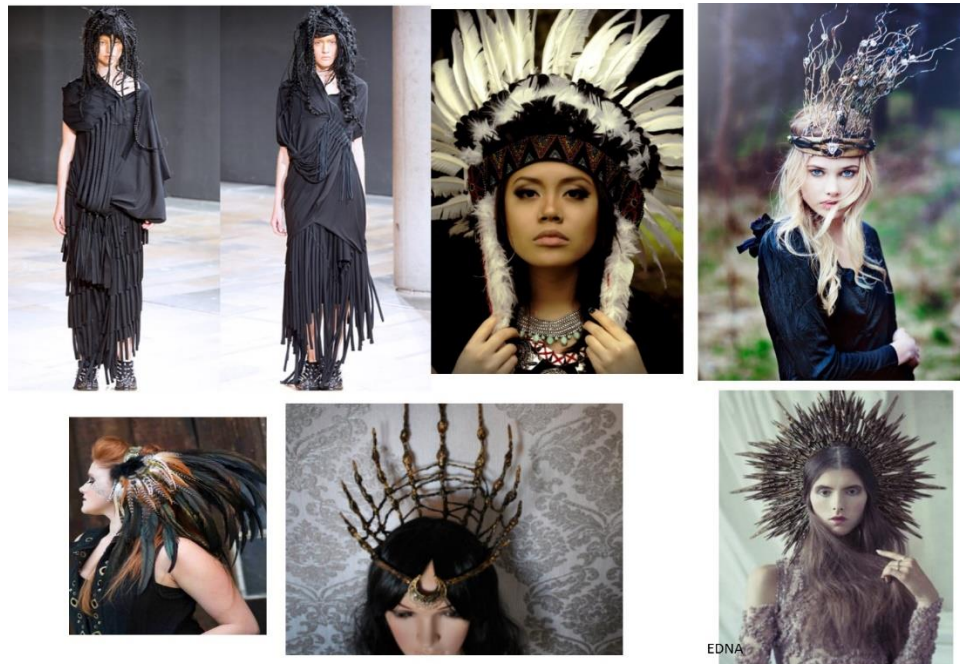


Figure 2. 20: *Mr. Burns, A Post-Electric Play*
 From top left: Mr. Burns and Chorus Leader Research

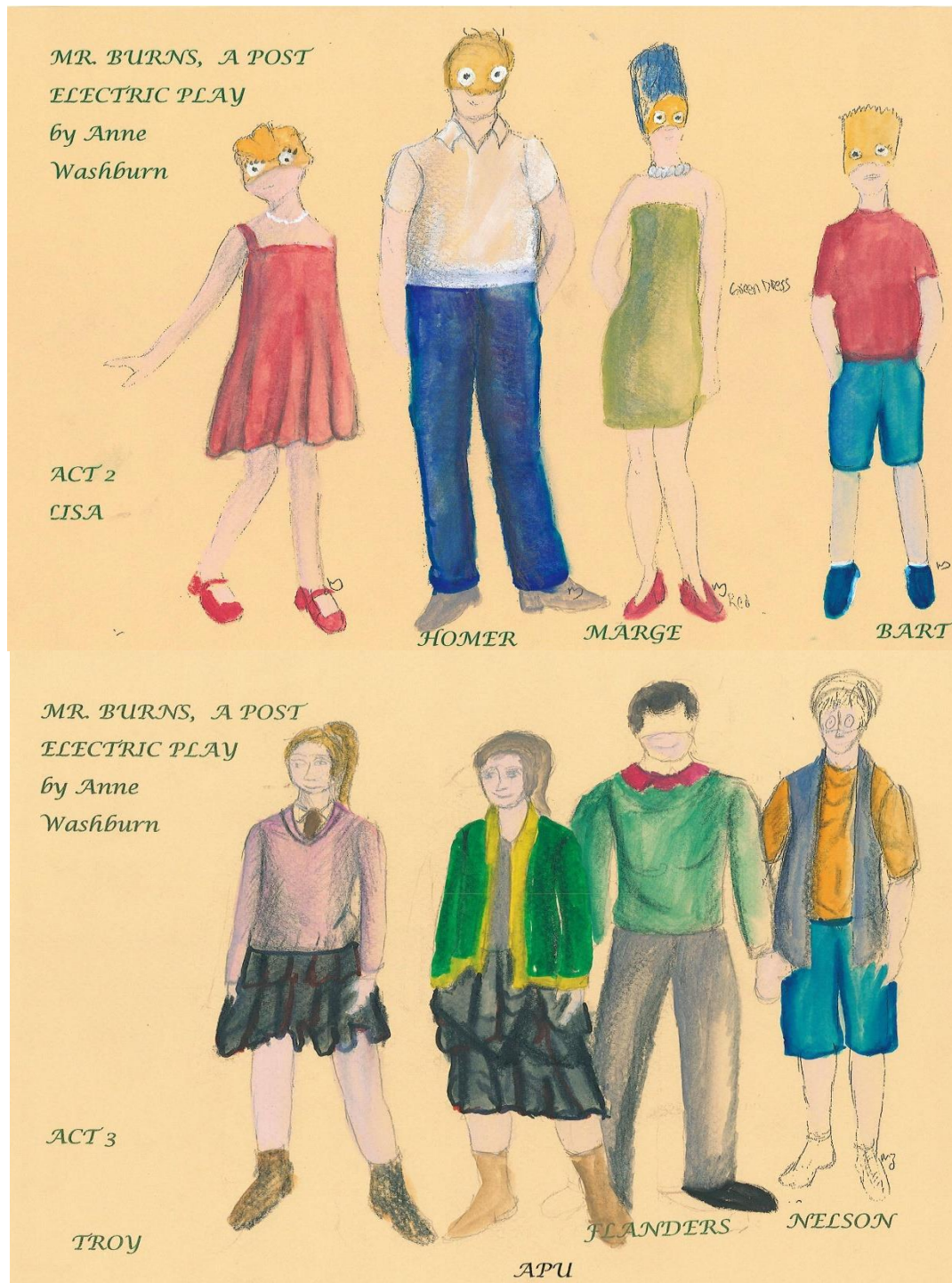


Figure 2. 2I: *Mr. Burns, A Post-Electric Play* color sketch



Figure 2. 22: *Mr. Burns, A Post-Electric Play* color sketch



Figure 2.23



Figure 2.24

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* All production photos taken by Michael Baily.

Notes: All other photos taken by Mfon- Abasi Obong



Figure 3.1: Costume Technology Spring 2015, 1890s Corset.



Figure 3.2: Costume Technology Spring 2016 Late Georgian Corset

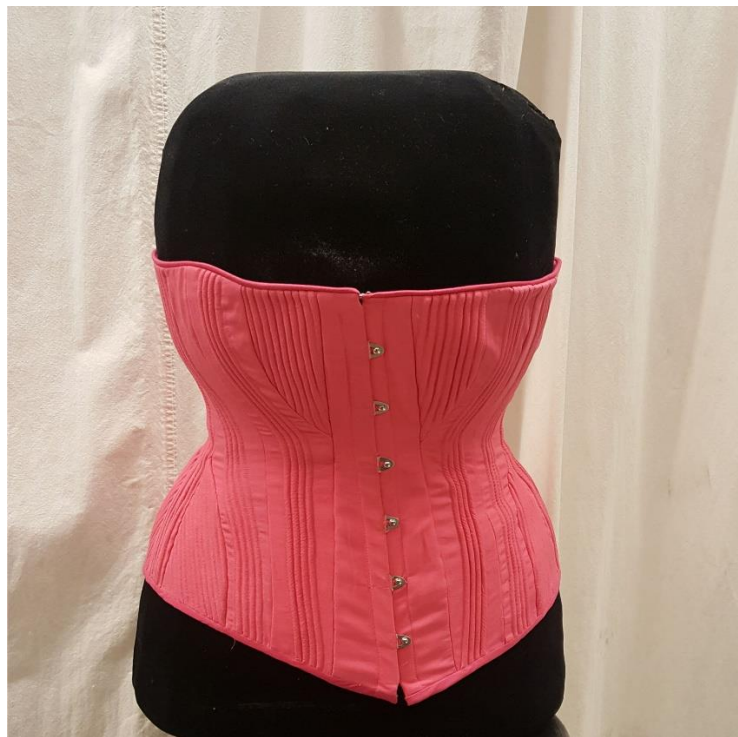
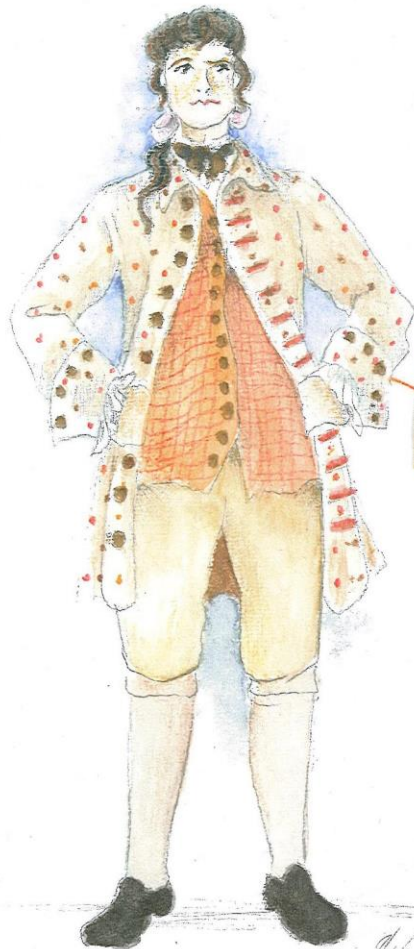


Figure 3.3: Costume Technology, Fall 2017. 1905 Corset

Triumph of Love
Marivaux
adapted By James Magruder



Corset/Hemidas

Figure 3.4:
Triumph of Love by Pierre De Marivaux
Costume Designed by Haley Tynes
Cutter Draper/Stitcher by Mfon-Abasi Obong



Figure 3.5 *Triumph of Love* by Pierre De Marivaux
Costume Designed by Haley Tynes
Cutter Draper/Stitcher by Mfon-Abasi Obong



Figure 3.6: Georgian Fall Front Breeches



Figure 3.7: Georgian Jacket



Figure 3.8: Georgian Waistcoat

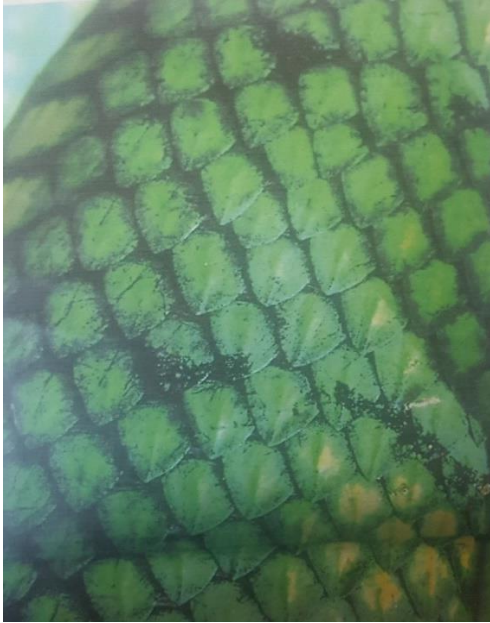


Figure 3.9: Costume Technology, Spring 2016
Green Scale Texture Photograph



Figure 3.10: Final Green Scale Texture
Recreation by Mfon-Abasi Obong

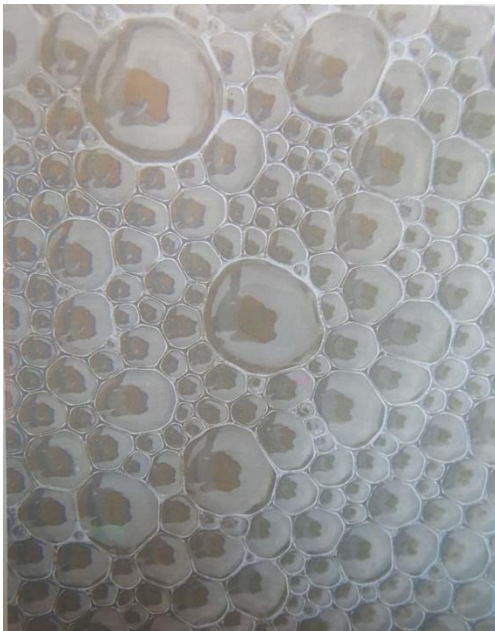


Figure 3.11: Costume Technology, Spring 2016
White Bubbles Texture Photograph



Figure 3.12: Final White Bubble
Recreation by Mfon-Abasi Obong



Figure 3. 13: Bandeau Hat Research Costume Technology, Fall 2016
Artist: James Jacques Joseph Tissot
"Reading the News" C. 1870s



Figure 3. 14: Bandeau Hat Research Costume Technology, Fall 2016
Artist: James Jacques Joseph Tissot
“The Gallery of HMS Calcutta (Portsmouth)” C. 1876

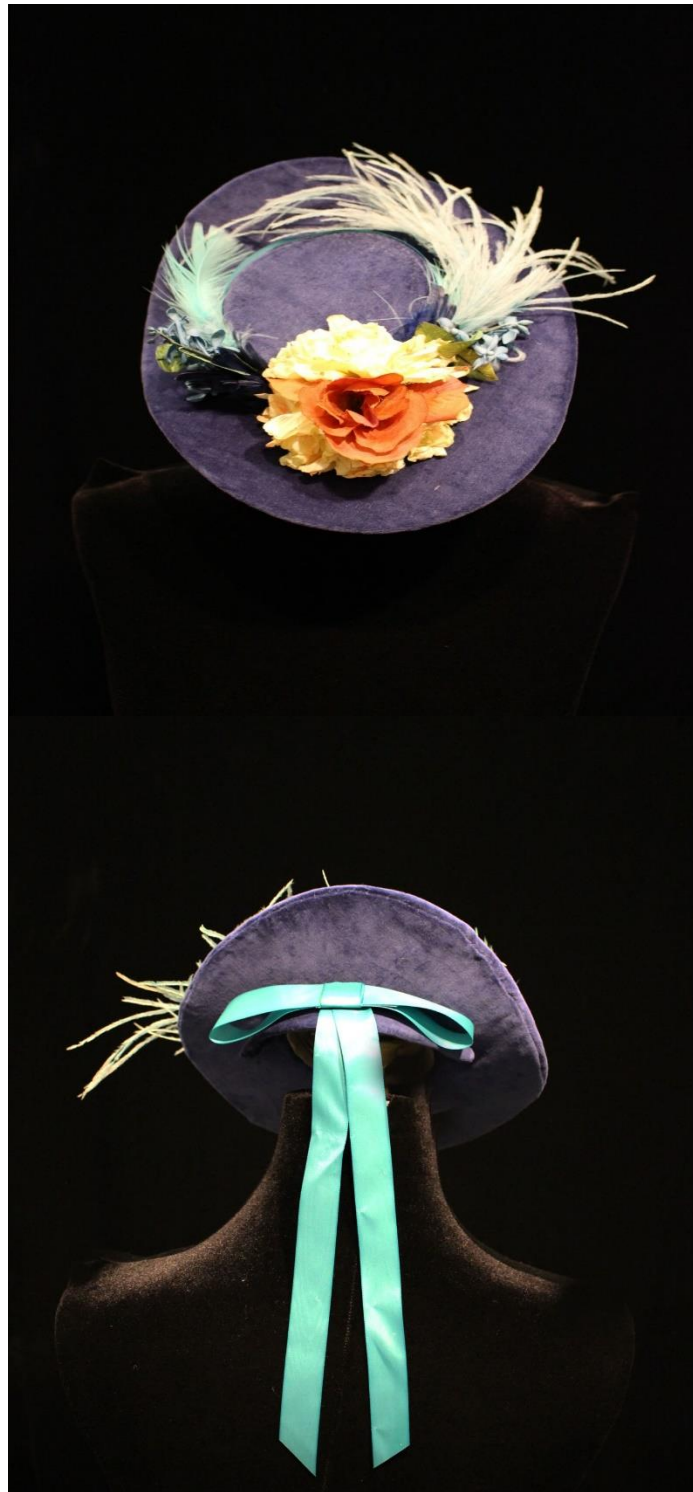


Figure 3. 15: Constructed Bandeau
Costume Technology, Fall 2016

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